

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series Volume VII.  
Whole No. 188.

NEW YORK: SATURDAY, MARCH 18, 1882.

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## THE ACTORS' FUND.



AKRON, Ohio, March 9, 1883.

HARRISON GREY FISKE,  
Editor New York Mirror:

I accept the trusteeship, and you may use my name in any way to benefit the Actors' Fund.

EDWIN BOOTH.

## THE AUCTION.

The day appointed for the sale of the boxes was not auspicious. A cold Northeast storm swept the sky, rain fell heavily, and the streets were forbidding. For that reason the attendance was light and the bidding far from spirited. Thomas Whiffen served as auctioneer. In a neat little speech of a prefatory character, he said:

"You all know, no doubt, that next Monday, March 13, there will be a matinee at this theatre when there will be played the comedy of Sam'l of Posen by Mr. Curtis and company. Mr. Haverly has given the theatre, and I believe every one in the theatre has given their services. The occasion is the first benefit in New York of what is to be called 'The Actors' Fund,' and is started by a united company of gentlemen not all of the theatrical profession.

"Gentlemen, all who are present understand fully the trials, hopes and disappointments of an actor's life, his early struggles, his sometimes early death. Nearly every actor's hope is nowadays to get a play—a play that will first, place the actor in a good light and secondly, a play that will make him money; and I am bound to say, the actor aforesaid is almost always woefully disappointed. Again the actor's earnings are generally placed by the outside public at a very high figure, sometimes almost fabulous sums are credited to particular actors, which, if the managers paid in reality, there would not be a theatre in the city. Remember, also, that there is incumbent upon the actor a sort of noblesse oblige by which he considers himself obliged to put the best face on the matter whether his pocket be empty or full; he, as it were, keeps the mask on in private as well as in public.

"Gentlemen, the year past has been par excellence, the epidemic year—small pox, scarlet fever and assassination—and so also it has been the epidemic year for our profession. Never was there a time in my recollection when so much has been asked of actors privately for their poorer brethren, and I must say that to the best of my belief it has never been refused. I have seen it printed that the actor likes to pose before the public, that when he appears for a charitable purpose he does it with a view to being heard and seen. We all know that it is not the case, and at last we must ask that like the prisoner in the dock—we have the benefit of the doubt.

"Gentlemen, it is much doubted by many very charitably disposed, people whether indiscriminate charity does any good, and they say that the really deserving person never applies and seldom gets helped. Whether this be so or not, it is certain that all kinds of giving does good to someone, the giver if not the receiver, but it is still more certain that organized charity has a better chance of doing the right thing at the right moment, and has also this advantage (which is of great value to the profession) that it saves the proper pride of the actor and his relatives and enables him to claim as a right what would otherwise be a gift. It has never been found that the funds of any theatrical benefit society have been misapplied in the sense that so many other organized charities have been, accounts of which have been many times published in the daily papers both here and in England, and I feel sure that it never will be so. The actor's life is open to all. His faults are known, his virtues are purposely hidden for the reason perhaps they seem to him so much a matter of course. He has the faults of his qualities and vice versa.

"Gentlemen, I use the word Charity in its widest sense, Love, which includes all the virtues; Charity like mercy to be of any value must not be strained but must drop as the dew from Heaven upon the earth beneath."

The boxes were then sold as follows: A to Thomas Whiffen, \$20; B to Harrison Grey Fiske, \$25; C to Sam'l of Posen, \$25; D to the *Spirit of the Times*, \$20; E to Harry Mann, \$10; F to the Fourteenth Street Theatre, \$10; G to Mrs. Thomas Whiffen, \$10; H to Mr. Snedacker, \$5; Total, \$125.

## THOSE WHO WERE PRESENT.

The performance began on Monday at the usual matinee hour. The audience, with few exceptions, was composed of professionals and their friends. Indeed, this feature was remarked as an evidence of the firm hold the project has taken among the people for the benefit of whose sick, indigent and unfortunate the Actor's Fund is designed. Mr. Curtis enjoyed the distinction of playing before an assemblage such as probably never before gathered inside the doors of a theatre in this city—a company of actors and actresses who are accustomed to sit in front of the footlights only as privileged guests, not as paying patrons. The auditorium was by no means filled—the hasty preparation and limited time for advertising of course interfering with a great attendance—but there were enough present to insure a snug nucleus for the object in view.

A glance over the house showed that all the companies in town—except the Standard

—were represented to a greater or less degree. Wallack's Theatre sent the most numerous delegation but the other theatres were not far behind. Every box except "A," was occupied, that logo having been taken by the members of the Madison Square Theatre, who preferred to range themselves in convenient relation to professional friends in the parquet. Box "B" was graced by Miss Marion Booth and a party of society friends. Box "C" was crowded with little folks who came to enjoy Sam'l's eccentricities by invitation of Colonel Buck of the *Spirit of the Times*. In the next box sat Miss Rose Coghlan, looking particularly charming in a becoming morning dress, and with her lately married sister Mrs. Battam (nee Eily Coghlan) and Agnes Elliott she watched the comedy and received her acquaintances between the acts. Above Miss Coghlan, Mrs. Thos. Whiffen (Blanche Galton) and several companions were seated. The three remaining boxes were occupied by Manager Harry Mann, Mr. Sedeker and family, and Henry Bergh, the celebrated philanthropist, whose love for the stage is nearly as pronounced as his labors for the welfare of the brute creation. Mr. Bergh is a constant visitor at the theatres, and in him the actor has a staunch admirer and friend.

In the parquet and dress circle are many familiar faces. Dear Harry Edwards, one of the noblest men in the profession, with Mrs. Edwards, was the senior of the Wallack contingent. Next him sat handsome Osmond Tearle, his manly, youthful features contrasting with the iron grey hair of his older neighbor. Frederic de Belleville was close by—a fitting representative of France and the Union Square Theatre. Tony Hart's round, rosy face beamed pleasantly upon charming Gertie Granville, who came with him to contribute her mite from the Theatre Comique to the Fund. Mr. James Lewis was the solitary delegate from Duff's Theatre, but his genial presence, and that of his charming wife, was as good as a whole company. Clinton Stuart, George Robinson and Owen Fawcett were vivid reminders of Percy Vere de Vere, the Detective and Philosopher Jack in Lights of London. Bartley Campbell's gaunt figure was an elongated compliment to the occasion, for the lucky dramatist is so busy now rolling off plays and at tending to the preparations for the production of his *White Slave*, that it was surprising he could find time even for so urgent a necessity as assisting at the beginning of the Actors' Fund. Little Harry Woodruff, the precociously clever boy-actor, had a place among his elders. Hereafter he will relate the incidents of the first benefit for a great charity to his grandchildren. Gerald Eyre and his brother Wilmot were a pair of fine looking Wallackians, and Mme. Ponisi, the best old woman—as she was once the best leading lady—on our stage, not to be outdone by the youngsters, surveyed the group from her own theatre with kindly, approving glances. Stella Boniface, who was accompanied by her mother, was prettily dressed, and she swelled the list of Youth celebrities. In order that his own continent of Australia should not be forgotten, George Darrell, of Melbourne, came to the benefit. Edwin Knowles was proxy for Esmeralda, J. F. Sheridan for Fun on the Bristol, and Russell Bassett for The World. Mr. and Mrs. Harrison and Hermann, the magician, were also present. Mrs. George Vandenhoff and A. P. Burbank showed by their presence that the sympathy of the elocutionist runs in a common channel with the actor. There were many more actors and actresses in front, some of whose names escape us, but with those we have mentioned they are deserving of great credit for having contributed their share towards starting the Fund. It is not necessary to say that not one of them shall be forgotten for this generous co-operation.

## THE PERFORMANCE.

Mr. M. B. Curtis' life picture, the Commercial Drummer, Sam'l of Posen, is almost as familiar as was Sothorn's Dundreary. As we have pointed out on several occasions, it is a thoroughly original and distinctive characterization which justly merits all the good things that have been said about it. New figures on the stage are exceedingly rare, and it is not at all singular the public should have accorded this clever one its proper one, and rewarded its creator in proportion to his deserts. The advent of this Hebrew with his refreshing impudence, and peculiarities of expression was a genuine event that opened up hitherto undiscovered possibilities and a new field of character. It is a study, and as such exacts appreciation of its true value. That Mr. Curtis should have acquired a national reputation and a handsome fortune at an age when most actors are studying how to achieve either, is a result which speaks for the comedian louder than any words. At the Benefit he played with more than usual care, and the professional audience followed Sam'l's adventures with true pleasure, laughing at his queer Posenisms and delighting in his irresistible *sangfroid*. Mlle. Albina de Mer's admirable performance of Celeste added to the interest of the entertainment. Her broken English (which is perfect because natural), tighish fierceness and intensity may be set down as investing with importance a thankless part. Mlle. de Mer has the making of a star, and only needs development and opportunity to bring her to the front. The dress she wore in Act Three was specially made for this occasion. It was a rich costume of embroidered white silk,

which cost \$600. She also wore, for the first time, a set of diamonds valued at \$4,000. All the rest of the company acquitted themselves most creditably. Mrs. Rouse as Mrs. Mulcaby, and Harry Parker as Ffolliott Footlight notably pleased the audience. Without stopping to individually mention the performance of each member of the cast, we merely publish the names of all as a record of the event. The thanks of the profession at large and THE MIRROR are tendered every one for their conscientious participation in this first benefit for the Fund.

Samuel Plastrick..... M. B. Curtis  
Mr. Winslow..... John M. Burke  
Frank Kilday..... Harry Dalton  
Jack Cheviot..... Edgar L. Davenport  
Con Quinn..... Charles Roane  
Mr. Fitzurse..... James W. Mack  
West Point..... J. K. Hines  
Ffolliott Footlight..... Harry Parker  
Uncle Goldstein..... Charles H. Hamilton  
Mlle. Celeste..... Albina de Mer  
Rebecca..... Ada Boswell  
Ellen..... Emily Bigelow  
Mrs. Mulcaby..... Fanny Denham Rouse

Thanks are also due to Edward C. Swett, Frank A. Small and Harry Mann, for their valuable assistance in arranging and carrying out the details of the benefit, to "Pencil" for special programme design, to the United States Engraving Works for photo engraving, and to Richardson and Foss for printing.

The stage hands, ushers, doorkeeper and all attaches of Haverly's Fourteenth Street came forward and volunteered without being requested to do so.

One of the noticeable features of the performance was the orchestra, which for this occasion had been greatly enlarged. The musicians from the Fifth Avenue and Niblo's came forward in a body to show their good will to the profession. They performed a number of selections skillfully. We have never, in fact, heard a better band in the Fourteenth Street Theatre. The receipts, deducting advertising expenses, will net over \$300. Not a great sum, but quite as large as was expected for the beginning. Nearly every dollar of it represents a professional's contribution.

## POINTS.

John T. Raymond has telegraphed us to draw upon him for \$100 to be applied to the Fund. He has also commissioned THE MIRROR to secure a theatre and make arrangements for a benefit here at the termination of his tour, when he and his entire company will appear in either Colonel Sellers or Fresh, the American, as may hereafter be decided.

Messrs. Theall and Williams, through Manager W. H. Brown, request us to put their Jersey City Academy of Music at the disposal of any reputable company which will give a benefit for the Fund therein. This generous proposition will be heartily accepted.

Milton Nobles, left word, before starting for California, to announce his intention of giving a benefit at the Bush Street Theatre, San Francisco, during his engagement there in April and May. Mr. Nobles is a prime favorite in Frisco and we can safely predict a large return from this source.

Robert Griffin Morris promises to play Frank Mordant in Old Shipmates for the Fund at the Fourteenth Street Theatre in May. Mr. Morris will interest the Mayor, stockbrokers and city politicians in the event, and this alone is a surety of its complete success.

Mr. Tucker's offer of the Raleigh (N. C.) Opera House remains on for some charitable-inclined visiting company.

Fanny Davenport is perfecting arrangements for her grand benefit at the Grand Opera House, previous to her departure for Europe. There is still room for a few volunteers on the programme, and those desiring to take part should send their names at once to Miss Davenport, or to this office.

Nat Goodwin and Eliza Weathersby informed us Saturday night, previous to their departure for Boston, that they would arrange for a benefit in that city this week, or in Baltimore next week.

By these and numerous other movements it is but a matter of a few weeks before the Fund will have attained handsome proportions. With the amount already realized by M. B. Curtis' benefit and John T. Raymond's generous donation, the treasurer is ready to begin work at once. Applications for relief may be made direct to him, or through any manager in good standing immediately. Of course, it must be distinctly understood that only persons actually requiring and deserving assistance will receive aid.

## THE TRUSTEE'S MEETING.

A meeting of the trustees took place on yesterday (Wednesday) at the Union Square Hotel. They authorized Mr. A. M. Palmer to receive the money thus far raised and he will receipt for any more that may be secured. After a brief general discussion the meeting adjourned, promising every assistance to the New York and Brooklyn managers for their series of simultaneous benefits.

## THE MANAGERS' MEETING.

A meeting of the managers of the New York theatres, at which the following theatres were represented: Wallack's Theatre, Booth's Theatre, Madison Square Theatre, Standard Theatre, Daly's Theatre, Thalia Theatre, Tony Pastor's, Harrigan and Hart's, Grand Opera House, Miner's Theatres, Haverly's Theatres, Germania, Abbey's Park Theatre, San Francisco Minstrels, Sinn's Brooklyn Park Theatre, The Windsor and Union Square Theatre, took place at the Union Square Theatre Monday. A report of the plan proposed by the Committee was

submitted to the managers present, and approved of by them. This reads as follows:

The numerous cases of destitution among the members of the dramatic profession recently brought to public notice, and the frequent appeals made to managers and artists for contributions of money, or benefit performances for their suffering brethren, have made the creation of a permanent fund, which shall be immediately available for the relief of such cases, a necessity that must be speedily met. The managers of New York and Brooklyn have determined, therefore, to make an earnest effort in this direction upon the following plan:

I. This Fund is to be designated and known as "The Actors' Fund," but, as it is intended that it shall be chiefly raised by the efforts of all classes who are directly connected with the business of public amusement, it will be devoted, without reservation, to the relief of destitute persons who have ever been employed for a reasonable length of time, either as managers, actors, minstrels, variety performers, dancers, singers, musical directors, musicians, operatic artists, treasurers, scenic artists, stage carpenters, property men, gas men, etc., etc.

II. As a foundation for the Fund, the managers of New York and Brooklyn intend (with the co-operation of their several companies, of the stars who may be playing with them, and of the employees of their respective theatres) to raise a sum of money by giving a matinee performance at each of these houses on Monday afternoon, April 3, at 2 o'clock. The entire proceeds of the performances will, without deduction, be paid into the Fund. Each member will select the entertainment to be given in his house, do all advertising for the same, and have control of it without any supervision whatever. In order, however, to insure as far as possible an equally good attendance at all theatres, a general ticket will be issued by the associated managers, good for admission at any of their houses on the afternoon of the benefit. These tickets will entitle the holder to admission only, and they will be sold for one dollar each. They may be exchanged for reserved seats upon payment of the difference between that amount and the price charged for reserved seats; and it is recommended that, for this occasion, the price for seats be uniformly fixed at \$1.50.

III. It is understood and agreed by the managers that this General Benefit shall be the only one given in their theatres during the present season for the poor of the profession, and that no subscription papers for the relief of individuals shall, after this Fund is created, be circulated, with the approval of the managers, in their green rooms. The proceeds of these benefits are to be considered and accepted as the entire contribution they, their companies and the stars who may occupy their boards, are willing to make for the present season to the work of charity among their fellows; and it is confidently hoped and believed that an amount sufficiently large to meet all the legitimate needs of this work will be raised.

IV. If this movement is as successful this year as its promoters hope it will be, they intend to sustain the Fund by giving benefits annually hereafter upon the third day of April, which day they will designate on their bills and in their public advertisements as "The Actors' Fund Day."

V. The government of the Fund will be vested in a Board of five Trustees, to be selected by the managers and such artists as may be associated with them. Of this Board, the President of the Fund and the Treasurer of the Fund, who will also be selected by the associated managers and artists, will be two of the five members. To this Board all applications for relief will be made, and by them all appropriations will be made. They will make their own rules for the government of the Fund and for the regulation and revision of the Treasurer's accounts. They will make a report of all their doings for the year at a general meeting of managers and artists, which will be held in 1883, at least ten days before the benefits for that year are given. At this meeting a Board of Trustees, as well as a President and Treasurer for 1883, will be chosen.

VI. It is hoped that the Fund thus founded in the metropolis will hereafter become, by the action of managers and actors throughout the country, large enough to succor the poor and needy of our profession, wherever they may be found in the United States, and the managers, contemplating this possibility, will, in the future, make such changes in the manner of governing the Fund as may be just and expedient. It is understood, therefore, that the plan herewith submitted, so far as it relates to the control of the fund, is temporary and experimental.

The following gentlemen were appointed a committee to issue tickets, in accordance with the Second Article of the plan, and to attend to all the preliminary details of the work: Lester Wallack, A. M. Palmer, William Henderson.

On motion of Mr. Harry Miner, Mr. Lester Wallack was elected President of the Fund, and Mr. A. M. Palmer Treasurer of the same for the year 1882-83.

It was moved and carried that Mr. William Seymour should act as Recording Secretary of the Managers.

It was moved and carried that this general meeting of the managers be adjourned until Thursday afternoon, April 13, at one o'clock, Room 159, Morton House.

## THE VOICE OF THE PRESS.

[New York Tribune.]

It is proposed to establish here a fund for the relief of sick, destitute and unfortunate actors. The scheme was suggested, we believe, by Mr. Harrison Grey Fiske, in his theatrical newspaper called THE MIRROR, and it has been taken up with eager alacrity by members of the dramatic profession throughout the country. Mr. A. M. Palmer has been mentioned as honorary treasurer of the Fund, but as yet we are not advised of the details of the organization. It seems to be a settled and conceded fact that the American Dramatic Fund Association does not meet the requirements of the time. Cases of want and suffering among actors are of frequent occurrence, and appeals for benefits have become almost a nuisance. It is expected that the establishment of this new relief fund will hereafter meet all such demands, and that the "benefit" custom will die away altogether. The recent cases of Mr. Bascom, who has lost his legs, and of Eliza Newton, who died in the hospital, and whose remains were only at last rescued by charity from interment in Potter's Field, give an obvious point and cogency to this project.

## [Spirit of the Times.]

If THE MIRROR can establish this Fund, it will confer a lasting benefit upon the dramatic profession, and it shall have all the help THE SPIRIT can give it to accomplish this result. Now, let us see what the actors will do for their own Fund. A reminder of this necessity is the subscription paper now circulating for the funeral expenses of Matt Lingham, who is buried to day.

## [New York Star.]

The telegram from Edwin Booth, which we published yesterday, accepting the trusteeship of the Actors' Fund, and authorizing the use of his name in any way that will help the Fund, settles the success of the institution, for Mr. Booth stands at the head of his profession in this country and is very careful about lending his name to any new enterprise. Today, at Haverly's Theatre, the first matinee benefit for the Fund will take place. The private boxes have already been sold at advanced prices to prominent actors and dramatic newspapers; but it is the duty of every actor and actress to purchase a seat to day. The old maxim, that heaven helps those who help themselves, applies to professions as well as to other people. The Actors' Fund is purely a professional affair, and a poor house to-day will not only be an insult to Manager Haverly and Sam'l of Posen, who have organized the benefit, but also a disgrace to the profession at large.

In several respects the Actors' Fund differs from any other charity devised for the relief of sick or poor professionals. No initiation fee, dues, nor subscriptions are required; every professional is a member of the Fund *ipso facto*. The scheme is at once simple and comprehensive. A sum of money is to be collected by a series of benefits; this money is to be placed in the hands of A. M. Palmer, the honorary Treasurer of the Fund, whose accounts are supervised by a Board of Trustees; any professional in sickness or want can apply to the Treasurer for relief, and if his application be indorsed by a responsible manager, the money he requires will be forwarded to him at once, without any red-tapeism. A prominent physician has volunteered to act as doctor to the Fund patients free of charge. Hon. Leon Abbott will give his legal services. Rev. Dr. Houghton, of the Little Church 'Round the Corner, has consented to accept the office of Chaplain. As so many of our professionals come from England, it is probable that Henry Irving, of London, will be selected as the adviser of the Fund upon all cases concerning English applicants.

The simplicity of this organization is its strength. All the transactions are upon honor. The money for the Fund being freely contributed by the profession and the public, is to be as freely distributed. Already a number of benefits are promised throughout the country. Fanny Davenport is organizing one for May; Milton Nobles another for California; Edwin Booth and Manager Abbey will wind up their successful tour by a grand benefit in this city. The future of the Fund is thus assured, and we are only concerned about the beginning which is to be made at Haverly's to-day. We hope to see a splendid audience of professionals, and the public, always glad to look at actors and actresses, on or off the stage, will help to crowd the house. All the expenses have been generously defrayed by Manager Haverly; the Sam'l of Posen star and company and all the attaches of the theatre give their services, and every dollar which Manager Mann received at the doors will be handed over to the Fund treasury. Under these circumstances, there ought to be no doubt of the success of the benefit. That such doubts exist, is a reflection upon the professionals, who are always ready to help other people, but who seem as helpless as children when their own interests are at stake.

## [Baltimore American.]

THE NEW YORK MIRROR has at last, after years of patient working, succeeded in fully organizing an Actors' Fund for the Relief of Sick, Indigent and Unfortunate Actors. The most prominent managers and actors have taken hold of the project, and benefits are being rapidly arranged for the fund, and in a short time this great charity will be on a firm financial basis. Much credit is due to Mr. Fiske, of THE MIRROR, for his untiring interest in the matter.

## [Seraph in Friend's Music.]

Against a thousand difficulties and discouragements, the plucky little MIRROR has pressed upon the profession its plan of an Actors' Fund to relieve the poor and the sick promptly and without passing around the hat in each individual case. At last its efforts are successful.

M. B. Curtis (Sam'l of Posen) and Colonel Haverly will give a benefit for the Fund at the Fourteenth Street Theatre next Monday afternoon, and there will be an auction sale of the private boxes at the theatre on Thursday.

I think that Music ought to buy a box for the benefit of the Fund will be extended to operate as well as theatrical professionals. A. M. Palmer, of the Union Square, has consented to serve as Treasurer of the Fund, and among the Trustees are Rev. Dr. Houghton, of the Little Church 'Round the Corner, Hon. Leon Abbott, Manager Abbey, Edwin Booth and Joseph Jefferson.

THE MIRROR has been over two years in fighting this Fund into existence, but has stuck to its work with a courage which deserves success, and is successful. It is the first dramatic paper in this country which has ever really accomplished anything practical for the profession, and every actor ought to be as proud of it as the musical profession is of *Musical*—although for different reasons. So many papers have spoken well of you, that you can spare the space for this sincere tribute to an esteemed contemporary.

## [Rochester Democrat and Chronicle.]

It is proposed to establish in New York a fund for the relief of sick, destitute and unfortunate actors. The scheme was suggested by Harrison Grey Fiske, in his theatrical newspaper called THE MIRROR, and it has been taken up by members of the dramatic profession throughout the country.

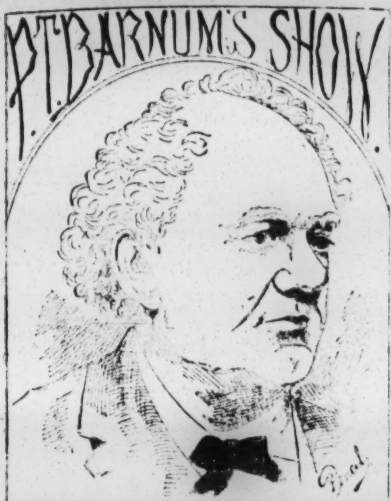
## [New York Clipper.]

The benefit given at Haverly's Fourteenth Street Theatre on the afternoon of March 13 for this Fund yielded \$366. A meeting of managers was held in this city on the 15th, at which Lester Wallack was elected secretary and A. M. Palmer treasurer of the club for the ensuing year.

We have little faith in it. Professional jealousies have wrecked many similar organizations, and it will be very difficult to arrange a plan of disbursing a Fund in a manner satisfactory to professional actors, but it will be exceedingly hard work to get the money out of the hands of its custodians, owing to the profusion of red tape that will, probably, be used in tying it up.



## Pen and Pencil.



Where the weary pedestrians recently plodded in the last idiotic walking exhibition, the beasts of the field, the birds of the air and an aggregation of human wonders such as was never before seen on the face of this globe, are delighting thousands of spectators every day and night. Barnum and the London Show united! Could the hu-

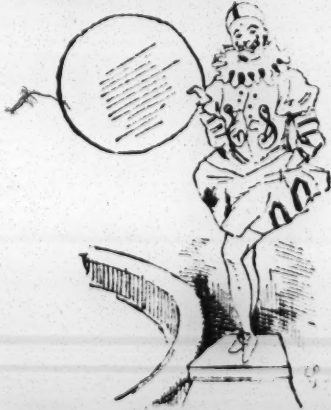


man intellect conceive a more wonderful coalition than this?

It has been asked, Why will people patronize the circus when there are more elevating forms of entertainment all the year round at the theatres? That is an easy one. People have to pay \$1.50 for a reserved seat at the play; they can see the circus for 50 cents; besides, the latter comes but once a year, like Christmas, and there lives not a man



with soul so dead who never to himself hath said, "I will go to the circus." Pencil and I went just to see why other folks did the same thing. When the band begins to play, the wonderful procession moves round the ring, and the riders, clowns, tumblers and trained beasts progress with their per-



formances, it does not need a course of Science of Thought to demonstrate lucidly just why the great human family flocks to see the show, and the only conclusion I can arrive at regarding the cynics who can't understand what there is in it to attract is that they never took the trouble to investigate.

Well, to return to the exhibition at Madison Square Garden. P. T. B. has fairly out-Barnumed himself. He gives three complete shows in one, and there is so much to

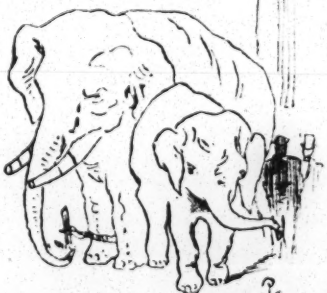


divide one's attention that weariness is sure to result. The best plan is to make three visits, each time sitting opposite a different ring, and watching nothing else but what

goes on within that special circle. The big and little elephants introduce the other performers and the diminutive Bridgeport excites as much wonder as old Jumbo will, if he consents, after all, to pay us a visit. Trick stallions dance and do other extraordinary things at the order of their trainer. Men without bones—like the Majiltons—go through marvelously grotesque



evolutions, defying the laws of nature in the most hazardous fashion. Zazel, the daring and pretty young woman who has a supreme contempt for space, walks on a slack wire above the heads of the spectators, dives from



the roof through the air to the ground, and allows herself to be shot back from a cannon. The great Japanese juggler, Housa Bora-Sam (distantly related, no doubt, to Aurora-Borea Alice), did an act of marvellous skill. The menagerie is the most extensive of the kind in the world, and Barnum's museum of curiosities was never more notable for rare and curious exhibits.

Take it all in all, our managers have a serious rival in the circus—especially the Standard. How can Mr. Henderson expect



people to look at Claude Duval's lone steed when they can get sixty such, with a baby elephant and a thousand other things thrown in, for less money? But the circus is migratory. It will soon go away, for which I, who have seen it, and the managers who feel it, will be truly thankful.

PEN.

## The Giddy Gusher



ON FREE SHOWS AND PATTI.

Now if the theatrical profession has one strong point, it's the stand they make at paying to see shows. Let Louise Eldridge bear that Peter Cooper had come unglued, and was going to be put together at the Little Church Around the Corner, and she compelled to stop in Skeneateles (to star in Brigette, supported by Ed. Booth and Mase Edwards' wife), she would be very unhappy, but she felt a great deal worse when she put out her two good dollars for the first night of the Lights o' London to a speculator.

Madame Ponisi would be very much astonished to stop at the box office at Wal-lacks', and learn there was no salary due her, but she would be rather more astonished to be stopped at the portals of another theatre and asked for her twelve shillings.

Leonard Grover would be deeply injured if he fell down the Morton House coal hole, but he would be all broken up if Aaron Appleton peeped through the hole in his little gothic cage and warbled for one dollar and fifty cents of professional money.

Charley Backus has lost a deal of flesh the last year, clawed off his goodnatured bones by aches and pains, but he fell away twenty pounds and ten feet when Harrigan's father pointed over head to the time table of prices and gobbled the Ethiopian trade dollar before Charley got a sit down with the Squatters.

All these bottom facts go to show the well founded prejudice of the actor to disgorge hard cash to see another fellow do it. Then how really interested and heartily anxious must the profession be in the success of the Actor's Fund when they put out their money to the extent of \$300 to aid the cause and witnessed Sam'l of Posen at the matinee Monday.

There were not a dozen unprofessional people in the house, but all dear, jolly warm-hearted show folks—they talk (the ignorant) about the stimulating of passion and counterfeiting of emotion, destroying the real article in the actor's breast. What a blessed no such thing. The actors' art may give a freer expression, may produce an exaggerated way of saying and doing things—but the quickest impulses for sympathy and charity dwell in the actor's heart, and if I to day were in want of a spring bonnet (which thanks to March winds I ain't—three were blown into the vestibule this morning), I would start a subscription paper in the Green rooms before I applied to St. John's Guild or Bergh's Society.

I sat and looked at Patti's lovely face last night with its pervading expression of ineffable sweetness and recalled many acts of her goodness, amiability and generosity.

When she was first a star here in New York, she and her people economizing—boarded with some very worthy folks who kept besides a few lodgers a bath house—the couple had a daughter about Adeline's age, and the young prima donna was very kind to the landlord's little girl. Patti went away to soar to the topmost heights of public and social regard, the lodging house keepers got with difficulty, became very poor and drifted to London. The Diva (this was near ten years ago) was the idol of London. Princesses delighted to do her honor, the greatest and best in the land were found in her drawing room, when the poor daughter of her New York landlady went to Jim Sweeney to carry home some sewing he had given her, and said to him:

"I am half a mind to go and see Madame Patti. She was so kind to me when she was at our house in America."

And Sweeney dissuaded her, and said she had half London at her feet and couldn't be expected to recollect humble little girls she had met when in different circumstances. But the gentleman Jim Sweeney was visiting knew the gracious heart better than the New York politician, and he advised the girl to go. And the next week perfectly transformed in personal appearance, radiant with gratification the young woman appeared to tell her adventures. She had gone to Patti's hotel, written just a line to call herself to the great singer's mind, sent it up, been promptly ushered into her splendid apartments, been received with embraces, remembered in joyous, childlike fashion, forced to stop in her poverty-stricken garments, had been introduced to titled dames who called during the day, as the dear friend of the songstress, had been bewildered by the kindness and generosity of the famous woman. She had gone home at night in a carriage loaded with wardrobe enough to last her five years, with money to make them all comfortable for the winter, and her poor girl's heart swelling with gratitude and love for the unaffected delightful woman she had been almost afraid to approach.

And I recalled another instance of goodness in the Patti family. The late Mr. Stebbins, away back in the early days of the drama, was pushing the fortunes of Clara Louise. He had given her no end of musical education, and he had harassed the impetuous of the epoch till a private hearing of his pet had been accorded him, on which defended the public life of the ambitious Kellogg. These were the days in which Brignoli was the Japoneca of operadom, and his mightiness sufficed at being requested to assist a Yankee prima donna, but the manager induced him to appear. About three or four hundred persons gathered to hear the debutante—press people, the strolling players round the town, all the hand organ folks belonging to the Academy, and a crowd of musical folks among them, the elder sisters of Adeline Carlotta Patti.

In the mist of ages the selection Kellogg started her career with is forgotten. But

Brig and she came on together, and he was fully expected to warble quite an instalment of Italian affection at her, instead of which he had arranged with the orchestral gang, and he simply chuckled out a couple of bars (not half the length of Collins') and came to Hecuba. Kellogg had a velvet jacket on her back, an oriental embroidered cap on her head, and the worst stage fright on her face one ever saw. She opened her mouth. The venomous old big fiddle croaked loudly, all the little fiddles squeaked, and one just heard the faintest squeak out of Clara Louise. On went the accompaniment, and the protégé of Pa Stebbins felt the ground slipping from under her feet. She got astray. She was sinking deeper, when from out an orchestra seat, three rows away, came the strain she was struggling with, clear, true, sweet as a lark. That helping voice steadied her. Gave her heart, the right key, the proper phrase. She looked, and there she beheld Carlotta Patti half raised in her seat, beating time with her little gloved hand, and just pulling her through the breakers as Grace Darling pulled the wrecked seamen. Talk about keeping a light house! Patti's bright face was the beacon for Kellogg's bark. And Kellogg took heart and pitched in and sung out, and Carlotta fell away when she could go it alone, having performed as graceful an act as is remembered by

THE GIDDY GUSHER.

## Professional Doings.

—E. J. Buckley returned to the city yesterday.

—A new opera house is building in Talladega, Ala.

—Blanche Roosevelt has written a Life of Longfellow.

—Venie Clancy's body was buried in Baltimore on Monday.

—James Collins of the Olympic Theatre, St. Louis, is in town.

—Roland Reed will produce his new play Cheek, May 7, in Chicago.

—William Redmond is at present in Boston. He sails for London in May.

—R. E. Stevens assumes the management of Nat Goodwin, March 25.

—Marion Elmore has been engaged by Willie Edoum for next season.

—Haverly's Colored Minstrels are reported to be very successful in Scotland.

—H. J. Sanderson, Tony Pastor's manager, will take a benefit March 30.

—Dion Boucicault and Madame Patti will sail in the same ship for Europe.

—Leonard Grover's play, in which Carrie Swain will star, is now in rehearsal.

—Mr. Cadwallader does not like his part in Claude Duval. Neither does the public.

—Henry E. Abbey will have Madame Valleria, the opera singer, next season.

—Ed. Marble, the comedian, has gone to join the Callender Minstrels as stage manager.

—Theatrical companies in Texas are doing better this year than they ever have done before.

—Minnie Hauk may be seen here next season under Manager Abbey's management.

—The Valergo Sisters, now with the Bijou company, go with the Haverly Melville company.

—Nat Goodwin's opening date in California has been deferred to April 10th from April 3d.

—Maurice Barrymore has replaced William Redmond in the traveling Youth company.

—The words to the descriptive songs in Checkered Life have been written by Fred Lyster.

—W. T. Lemoyne has been engaged by Madison Square Theatre company for next season.

—Lester Wallack opens April 10th at the Boston Museum for three weeks, playing in Rosedale.

—Lilly Deacon arrived last Saturday from London and intends making this country her home.

—Stanley McKenna has been ordered to Colorado by his physicians. His malady is asthma.

—Susie Kirwin, with the Wilbur's Opera company is making a favorable impression in the West.

—The management of the Wilbur Opera company claim to have purchased Audran's new opera, Golden Apples.

—Jefferys Lewis will probably play the leading role in Her Atoneement in Baltimore next May.

—Next week The Professor will be three hundred nights old. Still he thrives and flourishes.

—A company to play Youth in Canada is forming. It will be under W. H. Lytell's management.

—Mme. De Ruyter plays in the Pirates on the nights that Miss Koche plays Lady Jane at the Standard.

—Checked Life, A. Z. Chipman's new play, will be produced at the Fifth Avenue Theatre May 22.

—Archie Cowper has been engaged by Fred Vokes for next season at the Bijou Theatre in Boston.

—Julius Cohn, of the Rooms to Rent company, formerly with K. E. J. Miles, of Cincinnati, is in town.

—William Black goes with the Callender Minstrels No. 2 as assistant to Howard Spear in the management.

—The Kiralfy Brothers are having a new play written for them by Bartley Campbell to be entitled Siberia.

—Louis Hovnar has written the music for King Lear. W. E. Sheridan expresses perfect satisfaction with the score.

—G. T. Webber, late of the Eric Bayley Colonel company, has joined Geo. Holland's Colonel company, to play Forrester.

—Raymond Holmes has been secured to play Forrester in Eric Bayley's Colonel company, E. T. Webber having resigned.

—The new Metropolitan Opera House scheme is in a state of coma. The stock holders have got scared and it is now proposed to abandon the scheme, make flats on the foundation already existing, or wait until building material is cheaper. In any case there will be no opera house next year.

—Bronson Howard's new play Green room Fun, written for Salisbury's Troubadours, was produced last week and proved a success.

—Comley and Barton are in town with their new styles. They start for California on Sunday morning with their entire company.

—Patti Rosa and her husband, Robert Scott, rejoined Gulick's Furnished Rooms combination in Chicago during week just lapsed.

—The Opera House in Austin, Texas, will be used for the approaching session of the Legislature this year. Afterwards it will be repaired.

—Pinafore will succeed the Pirates of Penzance at the Bijou. After that the Mask of Pandora, libretto by Longfellow, music by Alf Cellier.

—Hart Jackson made a flying trip to Cleveland—leaving on Friday and home on Sunday to—settle important matters for Brooks and Dickson.

—Mr. Haverly denies that he has disposed of his colored minstrel troupe or any part of it. The company is now making a tour of Great Britain.

—R. E. J. Miles will play Mr. Colville's Taken From Life next Fall. Contracts have been signed sealed and delivered. He was in the city yesterday.

—J. K. Emmet is the most successful star on the road, after Booth. He played in Washington to the largest business ever done at the National Theatre.

—Marion Hood (Mrs. Reed), the English actress and vocalist, who will succeed Catherine Lewis in the Comley Barton company, has contracted to be here August 1.

—The Holiday Street Theatre in Baltimore is to be enlarged to a seating capacity of 2,000 this summer. It will be opened in the fall by Hart Jackson's new spectacular play.

—Edward A. Oldham has started a new paper in Wilmington, N. C., called the New South. His effort should meet with encouragement because he is a clever newspaper man.

—Oscar Wilde in the far West does not prosper amazingly. Small and unappreciative audiences everywhere, except in large cities, is the report of Tins Mizson's correspondents.

—The days of Two Nights in Rome are numbered. This paradox is reconciled in the statement that it will be permanently retired at the end of this week and the company will disband.

—Robert Frazer's Humpty Dumpty made a big hit in Baltimore at the Academy Monday night. The house was crowded, and the success of Frazer in his revised edition most pronounced.

—The Southern papers contain many protests against Uncle Tommors. They object to the sentiment and the display of posters as an insult. The North don't like Uncle Tom much, either.

—Taken from Life goes on the stage of Wallack's to open the season next fall. It will be played by the company and probably as early as August. Work is now going forward on the scenery.

—The Hres Opera company is meeting with great success in the West, although there is great rivalry. In one town of 8,000 inhabitants the four attractions in one week were opera companies.

—Louis Ballenberg, formerly manager of Pike's Opera House in Cincinnati, has concluded arrangements with the management of the Highland House in that city for a series of Summer concerts.

—The original dialogue of the Twelve Jolly Bachelors has been discarded. The one being used now at the Windsor Theatre is by John A. Stevens. E. Darling, the composer, has added several new airs.

—Charles Harris, who was voted out of the Lamb's for denying a bill, is exhibiting a still worse bad taste in going around town reviling the club. This proves it was well the Lamb's got rid of him when they did.

—Baum's Opera House, Richburg, N. Y., took fire on Wednesday last at 1:30 a. m., and before 6 o'clock the elegant structure was consumed. It will be rebuilt by Mr. Baum at once, work commencing Monday, March 13th.

—The Emma Abbott Opera troupe has been strengthened by the accession to its ranks of Mary Jones, of Lexington, Ky. The lady's name is not in the least romantic, but she atones for it in the possession of a well cultured voice.

—Max Maretsek, the veteran impresario, has, owing to some misunderstanding with the directory of the Cincinnati College of Music, severed his connection with the establishment on the 10th inst., and will at once return to this city.

—Mrs. Barry Wall, nee Lizzie McCall, is now held on the verdict of the Coroner's jury that her husband came to his death by her careless use of a pistol. This effects a less serious cause of trial, and manslaughter is now the only indictment that can be found.

—In the proceedings by Sam'l Colville to secure a permanent injunction against the production of Taken from Life at the hands of Thomas B. MacDonough, argument will be had to day (Thursday) before Judge Barrett. There are threats of further proceedings.

—George Weeks, a minor member of Emma Abbott's Opera company, while performing in Paul and Virginia at the Grand Opera House, Cincinnati, on the 11th inst., unfortunately fell through an opera trap and broke his leg. The accident will incapacitate him from duty for several months.

—Gustave Frohman left for the West yesterday. He will visit the famous region of the Red River of the North and look at the towns in Manitoba and Pembina preparatory to sending companies of the Madison Square Theatre up there to give the citizens of Winnipeg a chance to see its successful plays.

—Clara Morris having fainted Tuesday, according to the business of the end of the third act of Article 47 in the Union Square Theatre, lay under the roller of the curtain as it made its rapid descent. Result: A blow, nervous shock, delay, apoplexy, sympathy, performance lengthened and fortunately nothing more serious.

—Bartley Campbell's new play, The White Slave will have its first interpretation April 3, in the hands of Georgeie Cayvan, Emma Wilmot, Gustavus Lewis, Walter Lennox, Welsh Edwards, W. J. Scallan and Winston Murray. The story is of a white girl who thinks herself black and is sold into slavery, she gets a husband and turns out to be happy and white for the de-mentment.



## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

**ACME OPERA CO.**: Dubuque, Ia., 16; Clinton, 17; Cedar Rapids, 18; Iowa City, 20; Davenport, 21; Peoria, Ill., 22; Bloomington, 23; Springfield, 24, 25.

**ACROSS THE ATLANTIC COMB.**: Chicago, 13, week.

**ANTHONY AND ELLIS' UNCLE TOM NO. 1**: Cleveland, 13, week.

**ALEX. CAGNEY**: Rome, N. Y., 16; Schenectady, 17; Utica, 18; Troy, 20, 21; North Adams, Mass., 22; Springfield, 23.

**ALVIN JOSEPH (C. L. DAVIS)**: Galveston, Tex., 16; Houston, 17, 18; New Orleans, 20, week.

**ANTHONY AND ELLIS' U. T. C., No. 2**: New York, 16.

**ALICE OATES**: Milwaukee, Wis., 16, 17, 18; Janesville, 20; Racine, 21; La Porte, Ind., 23; South Bend, 23; Kalamazoo, Mich., 24; Grand Rapids, 25; Muskegon, 27; Lansing, 28; East Saginaw, 29; Bay City, 30.

**ANNIE DICKINSON**: New Albany, Ind., 16; Louisville, Ky., 17, 18; Dayton, O., 20; Springfield, 21; Columbus, 22, 23; Steubenville, 24; Wheeling, W. Va., 25.

**ANNIE PIERCE**: Decatur, Ill., 16; Springfield, 17; Windsor, 18; St. Louis, Mo., 20, week.

**ABOTT ENGLISH OPERA CO.**: Indianapolis, Ind., 16; Dayton, O., 17, 18; Ann Arbor, Mich., 20; Jackson, 21; Detroit, 22; Toronto, Can., 24, 25.

**ADA GRAY**: Warren, Pa., 16; Jamestown, N. Y., 17; Bradford, Pa., 18; Olean, N. Y., 20; Hornellsville, Pa., 21; Williamsport, 22; Harrisburg, 23; York, 24; Lancaster, 25.

**BARLOW, WILSON, PRINCE AND WEST**: Oneida, N. Y., 16; Utica, 17; Troy, 18; Concord, 20; Poughkeepsie, 21; Newburg, 22; New York City, 23.

**BOSTON THEATRE CO.**: Detroit, Mich., 13, week.

**BOSTON IDEAL OPERA CO.**: Boston, 13, week.

**BUTLER'S TWO NIGHTS IN ROME**: Pittsburgh, Pa., 13, week.

**BUFFALO BILL**: Fitchburg, Mass., 16; Concord, N. H., 17; Manchester, 18; Portsmouth, 20; Lewiston, Me., 23; Portland, 24, 25.

**BARTLEY CAMPBELL'S GALLEY SLAVE**: Amsterdam, N. Y., 16; Albany, 17, 18; New York City, 20, week; Philadelphia, 27, week.

**BROOKS AND DICKSON'S WORLD CO., No. 1**: New York City, 13, three weeks.

**BROOKS AND DICKSON'S WORLD CO., No. 2**: Wilmington, N. C., 16; Norfolk, Va., 17, 18; Richmond, 20, 21, 22; Wilmington, Del., 23; Newark, N. J., 24; New Brunswick, 25.

**BAIRD'S MINSTRELS**: Palmer, Mass., 16; Amherst, 17; Spencer, 18.

**B. MCMAURY COMPANY**: Chicago, 13, week.

**BAKER AND FARRON**: Muskegon, Mich., 16; Grand Rapids, 17; East Saginaw, 18; Bay City, 21; Jackson, 22; Detroit, 23, 24, 25; Rochester, 27, 28, 29.

**COLLIER'S BARKER'S DAUGHTER**, No. 1: Harrisburg, Pa., 16; York, 17; Lancaster, 18; Washington, D. C., 20, week; Wilmington, Del., 27; Trenton, N. J., 28; New Haven, Ct., 29; Hartford, 30; Waterbury, 31, three weeks.

**COLLIER'S LIGHTS OF LONDON**: Boston, 20, three weeks.

**CROSSIN'S CELEBRATED CASE**: Rochester, N. Y., 14, 17, 18; Syracuse, 20, 21.

**CHARLOTTE THOMPSON**: Utica, N. Y., 16; Schenectady, 18; Amsterdam, 20; Troy, 21, 22; Kingston, 23; Port Jervis, 24; Binghamton, 25; Corning, 27; Hornellsville, 28; Olean, 29.

**CARTLAND-MURRAY CO.**: La Salle, Ill., 20, 21, 22; Freeport, 23, 24, 25; Dubuque, Ia., 27, week; Rock Island, Ill., April 3, week.

**COMLEY AND BARTON OPERA CO.**: New York City, 13, four weeks.

**DUPREZ AND BENEDICT'S MINSTRELS**: Leavenworth, Kan., 21; Hiawatha, 22; Falls City, Neb., 23; Humboldt, Kan., 24; Tecumseh, Neb., 25.

**DION BOUDICAULT**: New York City, 13, week; Philadelphia, 20, week.

**ERIC HAYLEY'S COCKNEY CO.**: Charleston, S. C., 17, 18; Savannah, Ga., 20, 21; Macon, 22; Atlanta, 23; Montgomery, 24; Mobile, 26; New Orleans, 26, week.

**EMILIE MELVILLE OPERA CO.**: New York City, 13, week.

**FANNY HAYSPORT**: Des Moines, Ia., 16; Cedar Rapids, 17; Dubuque, 18; Minneapoli, Minn., 20, 21, 22; St. Paul, 23, 24, 25.

**FRANK COTTON COMEDY CO.**: Atlantic, Ia., 13, week; Des Moines, 20, 21, 22; Oskaloosa, 23, 24, 25; Ottumwa, 27, 28, 29.

**FRANK MAYO**: New York City, 13, week.

**FLORENCE HERRERT**: Beloit, Wis., 13, week; Monroe, 20, week; Madison, 27, week.

**FORB'S OPERA CO.**: Baltimore, Md., 13, week; Norfolk, Va., 20; Wilmington, N. C., 21; Columbia, S. C., 22; Charleston, 23; Savannah, Ga., 24; Augusta, 26; Atlanta, 27, 28; Montgomery, Ala., 29; Mobile, 30; New Orleans, La., April 3, two weeks.

**GEO. H. ADAMS' HUMPTY DUMPTY TROUPE**: New Orleans, 12, week; Vicksburg, Miss., 20, 21; Jackson, 22; Meridian, 23; Corinth, 24; Jackson, Tenn., 25; Memphis, 27, 28, 29.

**GOS WILLIAMS**: Gloucester, Mass., 16; Lowell, 17; Providence, R. I., 20, 21, 22; Pawtucket, 23.

**GEORGE WARD**: Albany, N. Y., 13, week; Montreal, Can., 20, 21, 22.

**HAYLEY'S STRATAGEMS**: Virginia City, Nev., 16, 17, 18; San Francisco, 20, three weeks.

**HAYLEY'S NEW MASTODONS**: Toledo, O., 16; Erie, Pa., 17; Dunkirk, N. Y., 18.

**HAYLEY'S MICHAEL STAGGOFF CO.**: Louisville, Ky., 13, five nights.

**HAYLEY'S OPERA COMIQUE CO.**: Montreal, Can., 13, week; Philadelphia, April 3, week.

**HAYLEY'S EUROPEAN MASTODONS**: Philadelphia, Pa., 13, week; New York City, 20, three weeks.

**HILL'S DEACON CRANKETT CO.**: Cincinnati, O., 20, week; Philadelphia, April 3, week.

**HILL'S ALL THE RAGE**: Baltimore, Md., 13, week.

**HERN'S HEARTS OF OAK**: Cleveland, O., 13, week; Erie, Pa., 20, 21; Jamestown, N. Y., 22; Hornellsville, 23; Hamilton, Can., 24, 25.

**HILL'S JOSHUA WHITCOMB**: Buffalo, N. Y., 13, week.

**HYDE AND BEHMAN'S MILDON'S PICNIC CO., No. 1**: Louisville, Ky., 13, week.

**HYDE AND BEHMAN'S MILDON'S PICNIC CO., No. 2**: Davenport, Ia., 16; Burlington, 17.

**HYDE AND BEHMAN'S MILDON'S BLUNDER CO.**: Adrian, Mich., 16; Delaware, O., 17; Columbus, 18.

**HANLON BROTHERS**: Cincinnati, O., 13, week; Chicago, 20, two weeks.

**HOKY AND HARDY COMB.**: Cincinnati, O., 13, week; Buffalo, N. Y., 20, week; Batavia, 27; Erie, Pa., 28; Zanesville, O., 29; Ypsilanti, Mich., 30; Jackson, 31; Fort Wayne, Ind., April 1.

**HOLMAN OPERA CO.**: Fort Dodge, Kan., 16; LeMars, 17; Sioux City, 18.

**HERNDON OPERA HOUSE CO.**: Hamilton, Can., 16, 17, 18.

**HOWORTH'S HIBERNICA**: Milwaukee, Wis., 16, 17, 18.

**JOSEPH MURPHY**: Tauton, Mass., 16; Lynn, 17; Lewiston, Me., 18; Portland, 20, 21; Biddieford, 22; Newburyport, 23; Lawrence, Mass., 24; Marblehead, 25.

**JEFFREYS LEWIS (TWO NIGHTS IN ROME)**: Pittsburgh, Pa., 13, week.

**JANASCHKE**: Chicago, 13, week; Milwaukee, Wis., 20, 21, 22.

**JAY-RIAL'S UNCLE TOM**: Hagerstown, Md., 16; Martinsburg, W. Va., 17; Cumberland, Md., 18; Baltimore, 20, week.

**JARRETT AND RICE (FUS ON THE BRISTOL)**: Philadelphia, 13, week; Brooklyn, N. Y., 20, week; Boston, 27, week.

**JOHN A. STEVENS**: Boston, 13, two weeks.

**J. R. EMMETT**: Evansville, Ind., 16, 17, 18; Chicago, 20, week; Pittsburgh, Pa., 27, week.

**JOHN MCCULLOUGH**: New Orleans, 13, week; Memphis, 20, week.

**JOHN T. RAYMOND**: Baltimore, Md., 13, week; Cumberland, 20; Wheeling, W. Va., 21; Newark, O., 22; Zanesville, 23; Columbus, 24, 25; Toledo, 27; Jackson, Mich., 28; Bay City, 29; Port Huron, 30; East Saginaw, 31.

**KATE CLAXTON**: Cincinnati, O., 13, week; St. Louis, 20, week; Chicago, 27, week.

**KIRALTY BROTHERS COMB.**: St. Louis, Mo., 13; Cincinnati, 20; Brooklyn, N. Y., 27.

**KITTIE RHODES COMB.**: Fulton, O., 13, week; Kent, 20, week; Cortland, 27, week.

**LEAVITT'S GIGANTAN MINSTRELS**: San Francisco, 13, three weeks.

**LEAVITT'S RENTZ MINSTRELS**: Des Moines, Ia., 16; Ottumwa, 17; Hannibal, Mo., 18.

**LEAVITT'S VAUDEVILLE CO.**: Quincy, Ill., 16; Burlington, Ia., 17; Springfield, Ill., 18; St. Louis, 19, week; Chicago, 27, week.

**LOTTA**: Chicago, 13, week; Terre Haute, Ind., 20; Lafayette, 21; Indianapolis, 23, 24; Dayton, O., 24; Columbus, 25; Pittsburgh, 27, week.

**LAWRENCE BARRETT**: Philadelphia, 13, two weeks.

**MR. AND MRS. W. J. FLORENCE**: Brooklyn, N. Y., 13, week; Brooklyn, E. D., 20, week; Boston, 27, week.

**MR. AND MRS. G. S. KNIGHT (BARON RODOLPH)**: Bay City, Mich., 16; East Saginaw, 17; Flint, 18; Grand Rapids, 20; Muskegon, 21; Jackson, 22; Detroit, 23, 24, 25.

**MMC. KRISTINGOR**: San Francisco, 13, week.

**MITCHELL'S PLEASURE PARTY**: Norwich, Conn., 16; Manchester, N. H., 17; Brockville, Can., 18.

**MARY ANDERSON**: Providence, R. I., 16, 17, 18.

**MY PARTNER CO.** (Aldrich and Parsloe): Chicago, 13, week.

**M. B. CURTIS**: New York City, 13, two weeks.

**MADISON SQUARE THEATRE CO., No. 1**: Cincinnati, O., 13, week; Cleveland, 20, week.

**MADISON SQUARE THEATRE CO., No. 2**: St. Joseph, Mo., 16; Kansas City, 17, 18; Leavenworth, Kan., 20; Ottumwa, 21; Lawrence, 22; Newton, 23; Wichita, 24; Emporia, 25; North Topeka, 27; Topeka, 28; Atchison, 29.

**MADISON SQUARE THEATRE CO., No. 3** (Hazel Kirke): Camden, N. J., 18; Paterson, 20; Germantown, Pa., 21, 22; Norristown, 24.

**MADISON SQUARE THEATRE CO., No. 4** (Hazel Kirke): Elkhart, Ind., 16; Goshen, 17; Warsaw, 18.

**MADISON SQUARE THEATRE CO., No. 5**: Asheville, N. C., 16; Spartanburg, S. C., 17; Union, 18; Newberry, 20; Greenville, 22; Gainesville, 23.

**MADISON SQUARE THEATRE CO. (The Professor)**: Brooklyn, E. D., 13, week; Boston, 20, week; Philadelphia, 27, week.

**MINER ROONEY COMB.**: New York City, 13, week.

**MLE. RHEA**: Quincy, Ill., 16; Bloomington, 17.

**NEIL BURGESS COMEDY CO.**: Ottawa, Can., 16, 17, 18; Montreal, 20, week.

**NAT C. GOODWIN, JR.**: New York City, 13, two weeks.

**NEW ENGLAND OPERA CO.**: Trenton, O., 16; Waverly, 17.

**ONLY A FARMER'S DAUGHTER**: Des Moines, Ia., 17, 18; Ottumwa, 24; Oskaloosa, 25; Burlington, 27; Gatesburg, 28; Peoria, Ill., 29; Springfield, 30; Bloomington, 31.

**OLIVER DODD BYRON**: Brenham Texas, 16; Hempstead, 17; Hearne, 18; Waco, 20, 21; Corsicana, 22; Tyrell, 23; Dallas, 24, 25; Fort Worth, 27; Gainesville, 28; Denison, 29; Sherman, 30; Bonham, 31.

**OLD SHIPMATES**: Charleston, S. C., 16; Wilmington, N. C., 17; Richmond, Va., 18; Philadelphia, Pa., 20, week.

**ONE HUNDRED WIVES**: Washington, D. C., 13, week; Baltimore, Md., 20, week.

**PHOEA MCALLISTER DRAMATIC CO.**: Leadville, Col., 13, week.

**ROOMS FOR RENT CO.**: Newark, N. J., 16; Orange, 17; Paterson, 18; Philadelphia, 20, week.

**RICK'S SURPRISE PARTY**: Memphis, Tenn., 16, 17, 18; Nashville, 20.

**ROGERS' COMEDY CO.**: Iowa City, Ia., 16; Rock Island, Ill., 17; Burlington, Ia., 18; Keokuk, 20; Decatur, 21; Danville, Ill., 22; Lafayette, Ind., 23; Indianapolis, 24, 25; Terre Haute, 27; Richmond, 28; Xenia, O., 29; Columbus, 30; Wheeling, W. Va., 31.

**RICK'S EVANGELIST COMB.**: Baltimore, Md., 13, week; Philadelphia, 20, week; Buffalo, N. Y., 27.

**ROBSON AND CRANE**: Pittsburgh, Pa., 13, week; Cleveland, 20, week.

**ROSE EYTINGER IN FELICIA**: Philadelphia, 13, week.

**SALSBURY'S TROUBADOURS**: Findlay, O., 16; Fremont, 17; Sandusky, 18; Dunkirk, N. Y., 20; Elmira, 21; Williamsport, Pa., 22; Harrisburg, 23.

**SMITH'S UNCLE TOM'S CABIN CO.**: Haverhill, Mo., 16; Louisville, 17; St. Charles, 18; Belleville, 20; Vandalia, 21; St. Louis, 27, week.

**SNELAKER'S MAJESTIC CONSOLIDATION**: Danville, Pa., 16; Lynchburg, 17; Alexandria, 18; Baltimore, Md., 20, week; Pittsburgh, Pa., 27, week.

**SOL SMITH RUSSELL**: Farmington, N. H., 16; Amesbury, Mass., 17; Marlboro, 18; Waltham, 20; Keene, N. H., 21; Brattleboro, Vt., 22; North Adams, Mass., 23; Troy, N. Y., 24, 25; Pittsfield, Mass., 27; Pawtucket, R. I., 28; New Bedford, Mass., 29; Fall River, 30; Newport, R. I., 31.

**THE THORNE BIRD TWO ORPHANS COMB.**: Waterloo, N. Y., 16; Peon Yan, 17; Watkins, 18; Corning, 20; Bath, 21.

**THOMAS W. KEENE**: Decatur, Ill., 16; Jacksonville, 17; Kansas City, Neb., 20, week.

**TONY DENKER'S HUMPTY DUMPTY CO.**: Rochester, N. Y., 16, 17; Oswego, 18; Watertown, 20.

**THE HARRISONS**: Newark, N. J., 16, 17; Norwalk, Ct., 18.

**VOKES FAMILY**: Minneapolis, Minn., 16, 17, 18; Milwaukee, Wis., 20, 21, 22; South Bend, Ind., 23; Sandusky, O., 24; Erie, Pa., 25.

**WILBUR OPERA CO.**: Urbana, O., 20; Mt. Vernon, 21; Defiance, 22; Dayton, 23; Columbus, 24, 25.

## BOSTON.

Rose Eyttinger acted the chief role in *Felicia* the past week at the Park Theatre.

The revival of this play with the favorite actress tended to increase attendance nightly.

Miss Eyttinger has a fine conception of the character of *Felicia* which she has embodied to the great satisfaction of her auditors.

Time has dealt gently with Miss Eyttinger and I was unable to detect any falling off in her artistic abilities which if anything are improved, being mellowed by practice and time.

The supporting company was only fair, as comparisons would creep in owing to the splendid representation given by the Union Square company to this play last season.

Frank Roberts acted Captain John in a natural and effective manner. W. F. Owen and C. J. Loring were very satisfactory.

George Knudsen gave a fine bit of impromptu acting as Dolores, and Fanny Brown showed what good actress can do with a brief part as the Marchioness. This week Mr. and Mrs. Nat Goodwin.

One of the most popular plays of the day is the *Celebrated Case*. Its success in Boston is well known, being established by the superb impersonation of Jean Renaud given by Charles Barron at the Museum four years ago.

The play is one of the most effective of the sensational dramas, and large audiences turned out to witness its revival at the Globe theatre.

James O'Neill's Renaud is one of his best characters. This week, the popular play, *Two Orphans*, with a great cast.

The *Butterfly Fever* was the attraction at the Boston Museum. The play has become quite popular and the acting of Annie Clarke alone is worth the price of a ticket.

Nothing so graceful, spirited and brilliant has been seen for some time as the *Grace Harrington* of this lady.

Charles Barron has a part that fits him like a glove, it is far ahead of his Colonel, and J. S. Haworth, Norah Bartlett and George Wilson all meet with much favor in the roles assigned them.

Saturday night benefit of Annie Clarke. Home and Paul Fry with the beneficiary as Mrs. Pichbeck and in the soubrette role (for the first time) of Pucelle. *Butterfly Fever* until the *False Friend* is ready for production.

Dreams by Willie Edouin and company is crowding the Gaiety Theatre at every performance. The season has been a most brilliant one and standing room is at a premium.

Edouin, Powers, Alice Atherton and Marion Elmore are the favorites and elicit much applause for their eccentric and humorous acting. Dreams all this week.

Skills California Minstrels did a very large business at the Windsor Theatre, the company is a very far one and their efforts pleased the large audiences that attended.

This week Stevens' Pique combination, Helen Blythe and Lottie Church being in the company.

Nuggets a capital melodrama did the usual large business at the Howard Athenaeum.

Mr. Little as Stephen doing some good acting. This week Kentz's Specialty and Burlesque company.

Items: The withdrawal of Adelaide Phillips from the Ideals is a serious loss, as the lady who has been called upon to play the roles formerly acted by Miss Phillips is in adequate to do justice to such important characters.

May Shaw withdraws from Fanny Davenport's company at the close of the season.

Annie Clarke was honored with a crowded house on the occasion of her benefit on Saturday evening.

John E. Ince's many friends will be pleased to learn of his success with Boucicault's combination.

George T. Ulmer has purchased a fine residence in Scituate, where himself and wife, Lizzie May Ulmer, will pass the summer months.

Mr. Ulmer is about to start a Daughters combination, Lizzie Ulmer playing Billy Piper.

Charles Chappelle and wife, and probably George C. Boniface will be members of the company.

Mr. and Mrs. W. J. Florence at the Globe, 27th inst.

John Stetson's Operatic company with Brocolini, Laurat, McCollin, Vernona Jarbeau and Rose Cooke are meeting with much success in the New England cities.

John A. Mackey of the Sparks company, has been unable to play the past week, owing to a severe attack of illness.

James Powers, of the company, filling the role of the photographer very acceptably.

Colonel Thomas D. Richardson, manager of the Dora company, was in the city the past week.

The Colonel has made a pronounced hit as Farmer Allan.

Marcus Mayer and Horace McVicker have been in the city preparing for the Patti opera season which promises to be a brilliant one.

Matt Lingham, who has just died in New York, was a member of the Eagle Theatre company in this city in 1854.

National Theatre 1855, and the Boston Theatre 1858.

Mathilde Phillips has been singing with success in concerts in this city.

Louise Dempsey (Mrs. E. A. Locke) has been playing at the Howard Athenaeum the past week in support of J. Z. Little.



**LYCEUM** (T. A. Hall, manager): Youth began its second week at the Lyceum under good auspices. The play is running very smoothly now, and the tableaux are most excellent productions.

**WALTON** (C. K. Goodwin, manager): Fun on the Bristol has a week's engagement at this theatre. Frank Mordant in Old Ship mates next week.

**Items:** The Opera House has secured both Rossi and Patti. The former appears for the week beginning 20th in Edmund Kean Patti sings twice—Tuesday evening, 28th, and Saturday matinee, April 1.—The Eighth Street Theatre has settled down in the ranks of variety houses just as it had been doing that way. The Connubial Dilemma is the titillating sensation at the International.—Dion Boucault appears at the Arch next week in Smil a Mor.—Wood's U. T. is reproduced at the National.—W. J. Thompson appears in For a Life, and the Grand Central has a ballet pantomime called the Devil's Auction.—The Broadway Garden, in Broad Street, opposite the Academy of Music, is becoming a feature.—The Vienna Ladies' Orchestra has been very successful.—The Vance and Sousa English Opera company appear at the Opera House, 27th; Anna Dickinson comes April 3d.—Both the local minstrel companies go upon the road next Monday.

#### ST. LOUIS.

**Grand Opera House** (John W. Norton, manager): The second week of the Haverly Michel Strogoff drew very large audiences, and the performance improved notably.

**Olympic Theatre** (Charles A. Spaulding, manager): Janussek drew cultured audiences during the past week, which, however, were more notable in quality than in quantity. She appeared in Mary Stuart, Bleak House, Deborah and Mother and Son. The Strakosch Opera company open in Lucia, 12th; the balance of the repertoire consists of Faust, La Traviata, Un Ballo in Maschera, Il Flauto Magico, Il Barbiere and Il Trovatore.

**Pope's Theatre** (Chas. R. Pope, manager): Hazel Kirke, by the Madison Square Theatre company, did a splendid week's business. The Kentucky Black Crook will unfold 13th. People's Theatre (W. H. Smith, manager): Dakin's Lilliputian troupe opened to a big house, 6th; business continued good. The Big Four in their "new departure," 12th.

**Items:** George Hener, assistant treasurer of the Olympic, had a spanking benefit 4th. The Tourists furnished the bill, and George was presented with a handsome gold watch of Swiss make, with a quaint locket attached, made of silver and gold, and lettered "Olympic Theatre; admit one."—Steve Cornish has disposed of his interest in the Grand Opera House saloon to Mr. Fleming.—The present month will end the career of the old Olympic. Its demolition will begin at the end of Robson and Crane's engagement.—Agnes Benton, who so ably conducted the recent juvenile performance of Little Bo Peep, at Mercantile Library Hall, had a benefit, 10th, there being an afternoon and evening performance, which were both well attended.

#### BROOKLYN.

**Park Theatre** (Col. W. E. Sinn, manager): A first night in Brooklyn is not now a novelty; that time has past. On Monday evening One of Our People was produced by the following cast: Cyril Searle, J. C. Hall, Welsh Edwards, John Burnett, E. Powell, J. T. Bush, W. A. House, S. Straght, C. Bryant, F. Murphy, C. Morris, A. E. Ewing, Estelle Clayton, Mrs. M. Breyers, Florence Temple. The piece is undoubtedly a success. The reception on Monday evening was good. Next week, A Celebrated Case.

**Haverly's Brooklyn Theatre** (E. S. Keys, acting manager): Mr. and Mrs. W. J. Florence appear at this house for the second time this season. On Monday evening the Mighty Dollar was given to a select audience. On Tuesday evening for the first time in Brooklyn, Professor Opstein. Friday and Saturday Ticket of Leave Man. Next week, Fun on the Bristol.

**Grand Opera House** (N. Norton, manager): J. Z. Little, supported by the stock company, is doing a large business in a new play entitled Nuggets. The management have in course of preparation a new piece, Against the World, or Saved From the Wreck.

**Hyde and Behman's Theatre** (E. C. Goodwin, manager): Hyde and Behman's Star Specialty and Novelty company is the attraction this week. Next week, Rentz-Santley combination.

#### ALABAMA.

**EUFULA.**  
**Shonter's Opera House** (P. H. Morris, manager): Morton's Big Four Minstrels, 6th; slim audience, average performance. George H. Adams' H. D., 8th; full house; one of the best that ever visited Eufaula. Coming: Hagen's Minstrels, 14th; Col. Robinson's H. D., 23d; Alvin Joslin, 29th.

**Items:** Hazel Kirke company has canceled date for April 8.—Greer and Corker, of this place are organizing a colored minstrel troupe to take the road early next season.

#### MOBILE.

**Mobile Theatre** (T. C. DeLeon, manager): Frank Mordant in Old Shipmates, 4th, to a fair house. John McCullough, Mobile's pet favorite, opened on the 8th in Virginia, to a large audience; his engagement will be concluded on the 11th, giving Ingomar at the matinee. The Gladiator at night. Rice's Comic Opera company, 13th and 14th.

#### COLORADO.

**DENVER.**  
**Tabor Grand Opera House** (W. H. Bush, manager): Phosca McAllister company closed a very successful engagement 4th and departed for Leadville. Haverly's Strategists this week to a large business. The house will be closed week of 13th, to be reopened 20th for Haverly's World company.

**Palace Theatre** (Ed. Chase, proprietor): The Harrisons are the arrivals. Uncle Pute's Wedding is the afterpiece of the sensational order; business large.

#### CONNECTICUT.

##### BRIDGEPORT.

**Hawes Opera House** (Hawes and Keeler, managers): Mary Anderson appeared in Parthenia 8th. John A. Stevens Jolly Bachelor's appeared in Pinatone at the matinee 11th to a good house; they gave the Bachelors in the evening to a good house. Next week nothing booked.

##### MERIDEN.

**Meriden Opera House** (T. H. Delevan, manager): All at Sea 7th to a large and well pleased audience. John A. Stevens' Opera company in Jolly Bachelors to a good house.

##### NEW HAVEN.

**Carl's Opera House** (Peter R. Carl, proprietor): Mary Anderson came 6th and 7th taking the town by storm. Galatea and Berthe were the characters taken.

**Grand Opera House** (Clark Peck, proprietor): John A. Stevens' Opera company played Jolly Bachelors 7th and Pinatone 8th to good business. The principals were excellent and chorus good. Manager Harris closed the week with Postelle Comedy company 10th and 11th giving a roaring entertainment.

**New Haven Opera House** (Minnie Cummings lessee): Of the All at Sea company which played 10th and 11th, I have nothing but praise to write. Hartz occupies the house week of 13th.

**American Theatre** (Press Eldridge, manager): Variety has drawn the usual good business. Specialty company No. 20 this week.

##### WATERBURY.

**Opera House** (Jean Jacques, manager): Mary Anderson in Ingomar 9th to an enormous business, the evening being very stormy. The Minner Koonsey Combination is booked for the 24th and Collier's Union Square Theatre Company in The Banker's Daughter for the 31st.

#### DISTRICT OF COLUMBIA.

##### WASHINGTON.

**National Theatre** (John W. Albough manager): Passing Regiment, last week. John T. Raymond, this week, in Fresh and Col. Mulberry Sellers. Banker's Daughter, 20th.

**Ford's Opera House** (John T. Ford, manager): Jay Rial's U. T. C. to crowded houses, last week. One Hundred Wives, this week. George Thatcher's Minstrels, 20th.

**Capital Theatre** (Jake Budd, manager): Mlle. Leroy's Female Minstrels and Specialty troupe. Manager Budd appears as The Professor in the burlesque of the Boston Jubilee Concert.

**Items:** Prof. Laurence and Miss Saxton give an entertainment at Tallmadge Hall, 16th—Pirates of Penzance at Insane Asylum, 10th, by amateur talent.

#### GEORGIA.

##### ATLANTA.

**DeGiv's Opera House** (L. DeGiv, manager): Brooks and Dickson's World 6th, 7th and 8th, with matinee 8th, to fair houses. The scenic effect as well as the performance was satisfactory. Col. Robinson's H. D. billed for 15th and 16th.

##### AUGUSTA.

**Augusta Opera House** (N. K. Butler, Jr., manager): Col. Robinson's H. D. 7th and 8th to poor houses. Brooks and Dickson's World 9th to a very fine audience, notwithstanding a stormy night. Frank Mordant in Old Shipmates 14th.

##### COLUMBUS.

**Springer Opera House** (George J. Burrus, manager): Adams' H. D. 7th to full house. Big Four Minstrels 9th to moderate business.

#### ILLINOIS.

##### BELLEVIEW.

**City Park** (August Tiemann, manager): Carl Soutag 6th to fair business. Lilliputian Opera company 12th.

**Items:** John Busche intends to make extensive improvements about the park and theatre.

##### BLOOMINGTON.

**Durley Hall** (Tillotson and Fell, managers): New Orleans Minstrels 6th to a good house. Oscar Wilde 10th to a fair house. Booked: Hess' Opera company 23d.

**Opera House** (Tillotson and Fell, managers): Anna Dickinson in Hamlet 8th to a large audience. Big Four Minstrels 10th to a fair house. Booked: Grace Cartland 17th and 18th.

##### DIXON.

**Dixon Opera House** (J. V. Thomas, manager): Only a Farmer's Daughter 10th to good business, giving very good satisfaction.

##### FREEPORT.

**Wilcox's Opera House** (Thomas D. Wilcox, manager): Madison Square company, No. 2, in Hazel Kirke 6th to a large and fashionable audience.

**Germania Hall:** Mahn's Opera company in Patience 8th to a large and well pleased audience. Booked—Hyde and Behman's Muldoon's Picnic 13th; Alice Oates Opera company in Mascotte 14th.

##### JOLIET.

**Opera House** (E. S. Barney manager): F. S. Chausfrau in Kit, the Arkansas Traveler, 4th to good house. Oscar Wilde talked to a very slim house 6th. Deacon Crankett 10th to light business. Booked—Anna Dickinson in Hamlet 11th; Annie Pixley in M'iss 13th.

##### ROCKFORD.

**New Opera House** (J. P. Norman, manager): Howorth's New Hibernia 3d and 4th gave a fair entertainment; business fair. Madison Square company, No. 2, in Hazel Kirke 7th, and drew the largest house of the season. Booked—Alice Oates 13th; Edwin Booth 21st.

##### SPRINGFIELD.

**Chatterton's Opera House** (J. H. Freeman, manager): Lotta played Rob 31 to a crowded house. The Vokes 4th to a good-sized audience. The Cartland-Murray company commenced a three nights' engagement 6th in Fanchon and Komeo and Juliet, and closing with Camille; business very poor. Anna Dickinson in Hamlet 9th to a large and well pleased audience. Booked—Mlle. Rhea 14th and 15th; Annie Pixley 16th; Rentz's Female Minstrels 22d.

##### INDIANA.

##### GREENCASTLE.

**Hannemann Opera House** (Brattin and Blake, managers): Kate Claxton, supported by C. A. Stephenson, in The Two Orphans, 7th. Coming: Emma Abbott 13th; Hyde and Behman's Muldoon's Picnic 24th; Deakin's Lilliputian Opera company 23d.

##### PORT WAYNE.

**Academy of Music** (J. Scott, manager): Fun on the Bristol 10th to a fair house; the company first-class. Booked—Only a Far-

mer's Daughter 17th; Mahn's Opera company in Mascotte 20th.

#### LAFAYETTE.

**Grand Opera House** (F. E. D. McGinley, manager): Salsbury's Troubadours 6th to a fair house, and gave good satisfaction. Fanny Davenport in School for Scandal to a large and highly delighted audience. The University Singers have warbled for the past two nights to good business. Coming: J. K. Emmet 18th.

#### NEW ALBANY.

**New Albany Opera House** (J. Harbenson, manager): Kate Claxton in The Two Orphans 6th to one of the largest and most select audiences ever gathered in this house, every seat down stairs being reserved, and two extra rows of chairs having to be placed in the parquette to accommodate the theatregoers.

#### PERU.

**Bradley's Hall** (L. M. Clark, manager): Hyde and Behman's Comedy company 4th to a very good house. Booked for Concord Theatre—Sprague's Georgia Minstrels 15th.

#### TERRE HAUTE.

**Opera House** (H. M. Smith, manager): Fanny Davenport in School for Scandal 6th to good business. Salsbury's Troubadours 8th to good business. Booked: Deakin's Lilliputian Opera company 13th; Harry Miner's Comedy Four 16th; Joseph K. Emmet 17th.

**Atlantic Garden Theatre** (C. D. Armstrong, manager): Business continues good at this place.

#### IOWA.

##### BURLINGTON.

**Grimes' Opera House** (R. M. Washburn, manager): Carreno Concert company in sacred concert, Sunday evening, 5th, to fair business. Fanny Davenport in School for Scandal, 9th, to about \$250. The following attractions are booked for next week: Mlle. Rentz's Minstrels, 15th; Hyde and Behman's Muldoon's Picnic combination, 19th.

**New Opera House:** Sprague's Georgia Minstrels gave an excellent performance to a large house, 4th. A good house greeted Jarrett and Rice's Fun on the Bristol company, 9th. Fay Templeton Opera company, 15th and 16th; Minnie Palmer, 18th.

##### OSCEOLA BLUFFS.

**Dohany's Opera House** (John Dohany, manager): The Cotton Bazaar's Dramatic company opened 6th, for one week's engagement, in Divorced, to a moderate but appreciative audience; the company is a good one. Madison Square Theatre company in Hazel Kirke is billed for the 15th; H. Weber's Nip and Tuck, 22d.

##### CEDAR RAPIDS.

**Greene's Opera House** (C. G. Greene, manager): H. B. Mahn's Comic Opera company 3d and 4th to good business. Jarrett and Rice's Fun on the Bristol 6th. Alice Oates 7th to light house. Madison Square Hazel Kirke company 9th to very large business. Booked: Minnie Palmer 15th; Fanny Davenport 17th; Hess' Acme Opera company 18th.

##### DAVENPORT.

**Burtis' Opera House** (Howard Burtis, proprietor): H. B. Mahn's Comic Opera company in Boccaccio 7th to crowded house, this being their second visit this season. Jarrett and Rice's Fun on the Bristol 8th to an appreciative audience. Mlle. Rentz's Minstrels 9th to fair house, giving a good variety entertainment. Alice Oates' Opera company in Girofle Girofla to excellent business. Booked: Hyde and Behman's Muldoon's Picnic company 16th; Edwin Booth 23d.

##### DES MOINES.

**Moore's Opera House** (W. W. Moore, manager): Sullivan's Mirror of Ireland 3d, 4th and matinee to fair business. Uncle Reubin Lowder company 6th and 7th to light and well pleased audiences. Booked: Hazel Kirke 14th; Fanny Davenport 16th; Farmer's Daughter 17th, 18th and matinee; Fred Warde 24th and 25th.

**Academy of Music** (Wm. Foster, manager): Fay Templeton this week to crowded houses. She is a great favorite in Des Moines. Booked: Nick Roberts 13th and 14th, canceled; Rentz's Minstrels 16th; Hamlin's Novelty company 18th; Frank E. Aiken 20th, week; Harry Webber 27th.

##### DURQUE.

**Opera House** (Duncan and Waller, manager): Mlle. Rentz's Minstrels 6th to good business. Madison Square company, No. 2, in Hazel Kirke 8th to large business. Alice Oates' Opera Bouffe company in Girofle Girofla 9th to large business. Booked: Minnie Palmer in My Sweetheart 13th; Hyde and Behman's Muldoon's Picnic 15th.

##### KEOKUK.

**Keokuk Opera House** (D. L. Hughes, manager): Rossi billed for 7th canceled at last moment, leaving local management to bear expense of preliminary advertising and bill posting. Manager Duncan, of Burlington Opera House, and Manager Hughes intend bringing suit jointly against Chizzola for breach of contract. Manager Craig, of Tootle's Opera House, St. Joseph, booked Nick Roberts' Humpty Dumpty company over this circuit, and as Roberts has called party in, Craig is left to hold the sack. Florence Herbert and company come week of 13th at cheap prices. Minnie Palmer 20th. Edwin Booth booked for 25th changed route and will not appear here.

**Gibbons' Opera House** (P. Gibbons, manager): The Carreno Donaldi Concert company 6th to light attendance; performance good.

##### MARSHALLTOWN.

**Woodbury Opera House** (Glick and Goodwin, managers): Alice Oates' Comic Opera company in Mascotte to a \$500 house 6th. Booked—Fay Templeton in Olivette and Mascotte 13th and 14th. Only a Farmer's Daughter 16th.

#### KANSAS.

##### LEAVENWORTH.

**New Opera House** (D. Atchison & Co., managers): Smith's U. T. company 6th to crowded house. Best U. T. ever been here. Booked—Fanny Davenport 13th; Leavitt's Specialty company 17th. (C. F. Wood, manager): Prof. A. C. Carpenter in Mesmerism and Psychology opened week of 8th to good business.

**Odd Fellows Hall** (J. Brady, manager): Swedish Lady Quartette and Mina Wright 6th to large audience; very fine entertainment.

##### TOPEKA.

**Crawford's Opera House** (Lester Crawford, manager): Coming: Fred Warde 15th; Duprez and Benedict's Minstrels 16th.

#### MAINE.

##### AUGUSTA.

**Gus Williams as Our German Senator** 7th to big business.

##### LEWISTON.

**Music Hall** (Charles Horbury, lessee and

manager): Gus Williams in Our German Senator 9th gave great satisfaction to a fair house. Our Goblins 10th to poor business.

#### PORTLAND.

**New Portland Theatre** (Frank Curtis, manager): Mitchell's Pleasure Party in Our Goblins drew two good houses 6th and 7th. Gus Williams in Our German Senator and Wanted a Carpenter gave three performances 10th and 11th to large houses, and his original songs and sayings, many of them extremely local, fairly convulsed the audience.

#### MARYLAND.

##### HAGERSTOWN.

**Academy of Music** (Edward W. Mealey, manager): Snelbaker's Majesties 10th to a poor house, performance corresponding. Booked: Anthony and Ellis' U. T. company 23d.

**Items:** The Lyceum Hall, which since 1848, up to about eighteen months ago, was the only play house of any kind here, has been changed into and will be hereafter used as a Baptist church.

#### MASSACHUSETTS.

##### LOWELL.

**Music Hall** (Simons and Emery, lessees): John A. Stevens in Unknown 9th to a packed house. John Stetson's Opera company 11th in Pinatone to excellent business. Booked: Gus Williams 16th in Wanted, a Carpenter.

##### LYNN.

**Music Hall:** Ward, Wambold and Pierce's Mammoth Dime Show closed a very successful week 11th. Booked—All the Rage April 8.

##### PITTSFIELD.

**Academy of Music** (C. P. Upson, manager): Galley Slave 8th to a fair business. Booked: Jollities in Electrical Doll 14th; Our Goblins 20th; Barry and Fay in Muldoon's Picnic 23d.

##### SPRINGFIELD.

**Gilmre's Opera House** (W. C. Lenoir, manager): Mary Anderson in Romeo and Juliet 10th to packed houses. Booked: Emerson's Concert company 13th; Baird's Minstrels 15th; Atkinson's Jollities 17th; Charles Postelle in Mrs. Partington 18th.

##### TAUNTON.

**Music Hall** (A. B. White, proprietor): John Stetson's Patience company 9th to a crowded house, performance highly satisfactory. Booked: John A. Stevens 15; Joseph Murphy 16.

##### WALTHAM.

**Music Hall** (R. R. Foster, manager): Whitmore and Clark's Minstrels 8th to large house and good show. Booked—John Stetson's company in Pirates of Penzance 13th; Gus Williams in Our German Senator 17th.

#### MICHIGAN.

##### ADRIAN.

**Opera House** (Chas. Humphrey, manager): Hazel Kirke 8th to a large house. Annie Pixley in M'iss to a large house. Hyde and Behman's Muldoon's Blunders 16th; The Vokes Family 24th.

##### DETROIT.

**Whitney's Grand Opera House:** Salsbury's Italian Opera company, with Gerstner, gave one performance the past week. Traviata was the work given to a large and enthusiastic audience. This week Youth will be presented all the week.

**Detroit Opera House:** Prof. Cromwell gave a series of art lectures to immense audiences. This week Edwin Booth appears, for the first time in two years, in Richelieu and Hamlet.

**Park Theatre:** Hyde and Behman's Muldoon's Blunder combination did an immense business the past week, this being their second visit this season. This week Marked For Life.

**Items:** Rossi and some of his late company were in the city the past week.—Clara Louise Kellogg and company sings for the benefit of the Detroit seculars the 20th at the Detroit.—Mary Anderson, John McCullough, Boston Ideals, Michel Strogoff, Hanlon-Lees and other strong attractions are due here in the near future.—G. A. Gough, the veteran, is up for a benefit April 3d.

##### EAST LANSING.

**Academy of Music** (S. G. Clay, manager): Thomas W. Keene in Macbeth 4th to a crowded house. B. McAuley in A Messenger From Jarvis Section 9th to fair house; Next week, Mr. and Mrs. Geo. S. Knight and the Chaffrons.

**Opera House** (Warren Bordwell, manager): Business good at this place all the week.

##### GRAND RAPIDS.

**Powers' Opera House** (W. H. Powers, lessee and manager): Annie Pixley in M'iss 6th and 7th to fair business. She made a decided hit, and may always expect good business hereafter. This was her first appearance in this city. Thos. W. Keene in Macbeth 8th to a \$735 house. Barney McAuley in A Messenger from Jarvis Section to fair business. The performance gave satisfaction. Booked: Edwin Booth in Hamlet 16th.

**Items:** The reserve sale for Booth at the end of the first day reached \$1,400.—The Abbott Opera company have canceled their date (16th) but will come later.

##### KALAMAZOO.

**Kalamazoo Opera House** (Chase and Solomon, manager): Mlle. Rhea, supported by J. Newton Gottold came 4th in Adrienne to good business, and gave the best of satisfaction. Madison Square Hazel Kirke company 11th.

##### LANSING.

**Buck's Opera House** (M. J. Buck, manager): T. W. Keene in Othello to a \$600 house 6th; company good, and performance greatly enjoyed.

#### MINNESOTA.

##### ST. PAUL.

**Opera House** (Charles Hains, manager): The Fun on the Bristol company concluded a very successful engagement 4th. The Hess Acme Opera company presented the Chimes of Normandy, La Mascotte, Olivette and The Widow 6th, 7th and 8th to large and delighted audiences. The new comic opera, The Widow, drew a crowded house and proved a great success.—The leading roles—sustained by Miss Randall, Miss Searle, Miss Pressey, Mr. Smith and Mr. Wilkie—were admirably rendered. Encore upon encore was the order of the evening, many of the airs are pleasing and "catchy."—W. E. Taylor, musical director, deserves praise for the efficient and exceedingly well drilled chorus. My Sweetheart Comedy company (Minnie Palmer) 10th and 11th. Vokes Family combination 13th, 14th and 15th. Oscar Wilde 16th. Fanny Davenport combination 23d, 24th and 25th.

##### STILLWATER.

**Grand Opera House** (E. W. Durant, manager): A large audience greeted Minnie

Palmer last night in her play of My Sweetheart. Miss Palmer was encored several times. The Hess Opera company in Chimes of Normandy 13th. Several other good troupes booked.

#### MISSOURI.

##### HANNIBAL.

**Mozart Hall** (W. D. Waller, manager): Carreno-D



# NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

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HARRISON GREY FISKE,  
EDITOR.

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## Mirror Letter-List.

Anderson, J. A.  
Abbott, Emma  
Abeling, H.  
Arnold, Josie  
Blount, Edward L.  
Baker, Annie  
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Bisbee, Charles R.  
Hilmi, Laura  
Baldwin, Ada S.  
Benton, W. G.  
Bower, Charles  
Brown, F. A.  
Bishop, W. H.  
Brange, Frank  
Boucicault, Dion  
Bohee, George  
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Booth, Frank  
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Belmont, Grace  
Booth, Agnes  
Brown, E. B. (3)  
Borkley, John W.  
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Booth, Edwin  
Burton, Walter  
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Cooper, Leo  
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Conner, W. M. (4)  
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Cook, C. W.  
Craig, C. G.  
Crane, W. M.  
Campbell Bartley  
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Colton, Harry  
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Chase, Clara J.  
Campbell, Wm. H.  
Chester, Amy  
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Dayton, Lillian  
Dunlap, Mattie  
DeBonz, John  
DeHaven, Claude  
Kummett, J. K.  
Kyttinge, Pearl  
Kyttinge, Rose  
Elliott, Wm. J.  
Kusler, Fred J.  
Froom, Harry A.  
Foy, Martha  
Pike, Mose  
Fryer, J. C.  
Farmer, Harry (3)  
Furrell, Minnie  
Field, Kate  
Greaves, Estelle  
Gunter, A. C.  
Garthwaite, Fanny  
Gray, Mr.  
Gothold, J. N.  
Green, Charles  
Hick, C. B.  
Hickey, J. M.  
Holmes, Raymond  
Hayden, W. E.  
Hollahan, J. M.  
Hauk, Minnie  
Harkins, W. S. (3)  
Howell, E. C.  
Hall, Florence  
Hanley, Mart  
Hazard, Augustus G.  
Howson, Emma  
Hawley, Victor J.  
Jackson, Harry, Jr.  
Janauahuk, Mme.  
Jones, Willie  
Jarrell, H. C. S.  
Johnson, Col. Robert  
Jarrce, W. St. I.  
Jefferson, Joseph  
Kaufman, Alex  
Kinifly Bros.  
Kiddler, Charles  
Kerands, William

The New York Mirror has the  
Largest Dramatic Circulation  
in America.

Why is it that our German managers get the first shy at all the great foreign successes? Fatinitza, Divorgona, Nisidia, Royal Middy—all were produced and endorsed through the efforts of foreigners. The Merry War of Strauss is the last example of this class—soon it will be brought out in English by a manager who has secured it.

We are now at liberty to mention the name of the physician who proffered his services as Surgeon to the Actors' Fund. It is Dr. Robertson of Twentieth street, who enjoys a wide practice out of as well as in the profession. Dr. Robertson will attend any deserving patient who may require medical treatment. We would advise the trustees to leave it to his judgment in discriminating between such as really need a physician's care and such as do not. We are grateful to Dr. Robertson for his generous, well-timed offer, and we bespeak his faithful and conscientious labors in the cause of theatrical charity.

## The Case of Lizzie McCall.

It is very seldom that any member of the profession is accused of a crime. Above all other classes of the community, the professional class is singularly exempt from criminal blacksheep. Consequently, such an unusual case as that of Lizzie McCall excites extraordinary attention and interest. There are many who remember Miss McCall as a very pretty and promising actress. She is known from New York to New Orleans for her charming impersonations of the peasant heroines of Boucicault's plays. In an unlucky hour, she married out of the profession. As is generally the experience of actresses, her marriage was unhappy. It is an evidence that she and her husband often quarreled. Now she is a prisoner in Raymond Street jail on the charge of shooting her husband with his own revolver.

The testimony against Lizzie McCall is the statement of her dying husband. He said on his death bed that she shot him intentionally. What is this statement worth? Previously he had said that the shooting was accidental. One story is as likely to be true as the other. A jury would weigh the two contradictory assertions and give Lizzie McCall the benefit of the doubt. If the first story were told at her solicitation and under her influence, the second story was told under the influence of her husband's relations, who were inimical to her. We do not believe that any jury would convict her under the circumstances, even should she live to be tried. For Mrs. Wall, or Miss McCall as she is known professionally, is ill with grief and terror, and fears for her life are entertained.

It is very clear that sympathy would be wasted upon the dead husband, whether he was shot intentionally or accidentally. On his death-bed he declared that he would have lived more happily with his wife if he had begun by beating her. This is a fine theory of matrimonial happiness! The testimony of such a fellow, especially when given against the wife whom he regretted he had not whipped, is not to be seriously considered, one way or the other. More dangerous to Lizzie McCall are the current stories of her previous outbreaks of temper and of an assault said to have been attempted upon Manager Rice. We trust that Mr. Rice will be able to deny this over his own signature, and that the profession will not neglect Miss McCall during her present trouble. A call, a kind note, a little gift of flowers or fruit, will be a thousand times welcome to the prisoner, whom we hope to see acquitted and released in due course of law, and restored to the profession, which she ought never to have left.

## The Speculating Evil Again.

The press, like the politicians, have a stock of evils which they hold in readiness to assail whenever there is a dearth of other matter, and with systematic regularity these are utilized. The ticket speculating evil is a favorite theme, and just now several newspapers of this city are engaged in a wordy assault upon it. As in the past the breeze will blow over, and the traffic will go on just as prosperously as ever. Of the many remedies suggested none seems adequate to abate the nuisance. The managers are divided as to the expediency of suppressing the speculators; the public appears thoroughly indifferent to the whole matter; the success of those engaged in the business is a strong argument in their favor.

In their published interviews the majority of our managers deny that there is any collusion between the theatres and the speculators; others frankly admit that they are obliged for protective and convenient reasons to employ persons to sell tickets on the curb in front of their houses; one goes so far as to say that he receives a heavy premium for the privilege. On this point all agree: it is beyond their power to put an end to the business. We believe this to be true, although the general impression among theatre-going people is otherwise. Managers are unable to prevent speculators from purchasing seats at the box-office, because there are various means by which the speculator can effect his object without the manager's knowledge. The Mayor, by virtue of a stupid ordinance recently adopted, licenses the speculator, thus legally recognizing his right to ply his trade. People too lazy to procure their seats in advance for by ordinary means, gladly pay an advance on the regular tariff in order to buy their tickets without trouble outside the door. Considering these facts it is manifestly unjust to blame the manager, or to expect him to wage war upon the speculators who, under the shadow of metropolitan recognition, simply laugh him to scorn for his pains.

In Paris the same system is in vogue, and as in this city, periodical complaints are made against it in the newspapers. But the Parisians themselves encourage the traffic, and the conclusion is that if they did not want to pay extra for choice places at the play they would abstain from doing so. The

same will hold good here. When the public finds cause to desert the speculators the practice of ticket speculating will be destroyed. There can be no doubt of the senselessness of acceding to the extortionate demands of these harpies when quite as good seats may be obtained at the legitimate source for less money, but one of the chief characteristics of this city's population is its extravagance, and so long as no change takes place, so long ticket speculation will thrive.

The only remedy rests with the legislature convened at Albany. If they make the evil a misdemeanor or regulate the prices of admission to the theatres the custom will die out at once. Otherwise we will have to leave it to the public themselves and to Time—a combination that eventually will accomplish the same desirable result. In the meantime the newspapers may lash themselves into columns of fury without the slightest avail.

## A Patti Matinee.

In order to keep her engagements out of New York, and sail for Europe early in April, Patti has been compelled to give up one night of her brief season at the Germania. The public would be greatly blessed if she would sing at a matinee in lieu of that cancelled night. The profession would also be delighted at such an opportunity of hearing the greatest prima donna, and one of the greatest actresses in the world. Professionals have no chance of attending her evening performances, and both Patti and Manager Abbey would confer a great favor on them by arranging for at least one farewell matinee in New York.

We do not ask that this should be an invitation matinee. The profession are perfectly willing and able to pay for their seats. But we do ask, on their behalf, that the opera selected shall be La Traviata. Our leading critics have declared that in this opera Patti excels, as an actress, any Camille who has ever appeared in New York, from Heron to Geisinger, and as her singing of the lovely music is equally great, the profession will have a double treat if their request for a Traviata matinee be granted. We appeal in their name to Madame Patti and Manager Abbey, and this article is equivalent to a petition signed by all the managers, actors and actresses in the city. May we hope for a genial assent?

## The Actors' Fund.

We are happy to announce that the Actors' Fund is an established fact. The first benefit for the Fund was given on Monday, by M. B. Curtis and Col. Haverly, at the Fourteenth Street Theatre, and, after paying all advertising expenses, the sum of \$300 was turned over to the Fund. This is a nice nest-egg, and will soon amount to ten times \$300. John T. Raymond generously forwarded a draft for \$100. N. C. Goodwin and Lizzie Weathersby have volunteered to give a benefit for the Fund in Boston. Milton Nobles will give one in California. The New York managers have resolved to give a joint benefit in April. The list of trustees is now completed by the acceptances of Edwin Booth and Manager Abbey. We devote an entire page, this week, to full reports of everything connected with the Fund, for nothing can be more interesting to every professional.

In two particulars the benefit at Haverly's on Monday was unprecedented. The audience was entirely professional. Actors and journalists had paid double prices for the boxes, and the professionals paid for their seats. No such tribute as this has ever before been paid to any institution, and it shows that the profession have taken up the Fund heartily and unanimously. Besides this, all the musicians volunteered their services, and the combined orchestras of the Fourteenth Street, the Fifth Avenue and Niblo's filled the theatre with melody. The New York Society of Musicians authorized this free service, and every professional knows what a compliment it is when the musicians offer to play for nothing. These two unprecedented peculiarities of the benefit prove that the Actors' Fund is destined to be a great success. Never before has any organization displayed such early vigor and vitality.

Of course, the Fund will have its difficulties to encounter. Some professionals are dissatisfied with the selection of some of the officials, but they can give no good reasons for their dissatisfaction, as our columns have been thrown open to them for over a month without eliciting any response.

The best representatives of the profession have been selected and the others can afford to await their turns. We shall take care that everybody who does anything for the Fund shall have all due credit for what he does, and no manager will have any reason to grumble on the ground that his generosity is not made public. But we will not allow the Fund to be used for advertising purposes, nor for the gratification of personal vanities, and we warn those concerned

that the whole profession will unite to denounce the person who puts any impediment in the way of the Actors' Fund.

What we have so long promised the profession is at least accomplished by the exertion of professionals. We have an Actors' Fund placed in the hands of a responsible Treasurer. This Fund is free to all professionals. In case of poverty, sickness or death, the actor's friends have only to make the necessities of the professional known to the nearest manager, who is at liberty to draw on the Fund at once, certifying to the Treasurer the circumstances of the applicant for relief and his or her professional standing. This is the whole machinery of the Fund. As the Star remarks in an editorial which we republish elsewhere, everything is to be done upon honor, and we have no doubt that all the demands upon the Fund will be honorably made and immediately honored. We are proud, on behalf of the profession, of what has already been done and promised, and we hope to receive by every mail new assurances of benefits and donations.

A suggestion has been made by some of our interested contemporaries, to the effect that provincial benefits should be postponed until after the New York benefits. This is a suggestion that is inimical to the Fund. The Fund is not formed for the relief of New York actors, but for all professionals anywhere in the country, and the country ought to lead the city in the good work instead of hanging back to follow New York. Look at the results of this postponement policy already. We had appealed by name to most of the leading stars throughout the country; they delayed action. Then M. B. Curtis, the youngest of them, stepped forward, and his name is now gloriously connected forever with the first Fund benefit. Nobody can ever deprive him of that credit. Those who give benefits as soon as possible will be identified with him in the history of the Fund; but those who hang back will have themselves to thank if their efforts are swamped by the money which will soon pour into the Fund treasury.

"He gives doubly who gives quickly," says the old Latin Proverb. The professionals who made the Fund benefit on Monday a success, from the actors on the stage to those in the audience have the satisfaction of knowing that every dollar which they contributed counts more to the Fund than a hundred dollars will count ten years from now. It is the first step that counts, and that step is now taken. A good beginning has been made, and all the rest will follow. Henceforth THE MIRROR, which has been devoted to the work of organizing this Fund for over two years past, will only have to report a series of successes.

We have kept our pledges to the profession; we have seen the Actors' Fund started; the profession and the public will do the rest. While we thank all those who have generously applauded our efforts, we claim no credit whatever save that which legitimately belongs to the accredited organ of the profession. To the profession itself belongs the praise for having established the Actors' Fund.

## Minnie Maddern.

The attractive picture on the first page presents the handsome face of a lady whose future bids fair to be brilliant on account of her talents as well as her beauty. She becomes one of next season's stars, and as her business affairs are in such trustworthy hands as John H. Havlin's, her success is not problematical. She will present as the vehicle of her new endeavor a comedy by Charles E. Callahan, entitled Fogg's Ferry. Of the piece itself it is only necessary to say that it meets the approved judgment of Mr. Havlin, and satisfies the lady herself. Miss Maddern is the daughter of Thomas W. Daving, Esq., and although her experience on the stage has neither been long nor varied, it has been ample to prove the high opinion in which her talents are held. Surely, if earnest endeavor, allied to strong natural capabilities and backed by enterprising, faithful management, can secure a reward, Miss Maddern has her's near at hand.

The engagement of George Riddle by J. M. Hill puts an end to the plan of placing him at the head of a dramatic school at the Madison Square Theatre. Such an institution might be beneficial in its effects. But the futility of placing even so promising a man as Mr. Riddle in a position to instruct others is shown from the fact that Mr. Riddle sensibly expresses his intention of going abroad and studying himself.

A cablegram states that the negotiations between Great Britain and the United States for the proposed copyright convention have been suspended, because the President and his Secretary of State do not agree with the views of the late President and Blaine. This is another severe blow to the dramatists' hopes in common with those of all others who are looking to the speedy completion of an International Copyright Treaty.

The backbone of the combination system is by no means broken yet, although warnings of future dislocation are noticed. But in spite of all omens to the contrary, the plan on which theatrical business rests at present will last for a good while to come.

## Personal.



DENNIS.—The above is a portrait of Walter L. Dennis, now playing Ned Singleton with Aldrich and Parsloe in My Partner. The notices for this performance all through the South and West are extremely flattering.

SAM'L.—M. B. Curtis goes to San Francisco in May to play in the Bush Street Theatre four weeks.

COGHLAN.—Rose Coghlan is suffering from a severe cold, but she is not sufficiently ill to necessitate retiring from her part in Youth.

HILL.—J. M. Hill has been quite ill for a week and for the greater part of his time confined to his room. Just now he is better, we are happy to say.

JARBEAU.—Vernona Jarbeau is singing Patience with John Stetson's company on the road, in place of Gertrude Franklin. She will probably be seen in the part at Booth's.

SEARLE.—Cyril Searle and wife will go to England this Summer. They sail by the Allan Line, as it is the shortest route, and Mrs. Searle is troubled painfully with seasickness.

ALBAUGH.—John Albaugh was in the city yesterday to sign contracts for a play to be produced in May by Brooks and Dickson in Baltimore and Washington. It is called Her Atonement and is a melodrama local to New York.

DE BELLEVILLE.—Mr. Palmer re engaged Frederic de Belleville last Friday for three seasons at a greatly increased salary. He will share the leading business at the Square with Charles Thorne, who, after all, has decided to remain where he is for two years more at least.

HAVERTY.—J. H. Haverly is meditating a trip to Europe, combining pleasure with a most important foreign venture, the details of which will appear next week. He is in the best of health and spirits, and does not propose to relinquish any of his present attractions. They are all doing well, especially the Mastodons.

BALFE.—While Louise Balfie was playing in the first act of Youth last Thursday in Philadelphia, she suddenly became speechless and fell to the floor. The doctor, who was summoned instantly, pronounced it a dangerous attack of diphtheria. She is progressing well under the care of a good physician and it will probably be possible for her to make her reappearance as Willie Spratley next week.

LINGHAM.—Osmond Tearle, Gerald Eyre and Dr. Robertson supported Matt Lingham during his last illness. The expenses of his burial were defrayed by subscriptions taken up among the members of the various companies in the city. In our account of the funeral we omitted to mention Mr. Eyre's name in the list of pallbearers. The members of Wallack's company, additionally, \$250 to be applied to the relief of the destitute widow. Wallack's company seems foremost in all charitable works.

LEE.—Harry Lee is considering two offers—one from Duff, of the "Bookery," and another from a theatrical firm—for his services next season. The latter is to star in a new comedy by George R. Sims, with a corresponding character to that in which Mr. Lee made a pronounced hit in Mother-in-Law, but elaborated to the proportions of a principal role. The firm stipulate to furnish the play, a good salary, and all expenses on the condition that Lee signs for three years. The matter is in abeyance.

## The Future of Booth's.

No one is able to say, not even the owner of Booth's Theatre, what will be done with that property. Just now the outlook presents even chances that it will remain in Mr. Stetson's hands another year. Mr. Pitou speaking of the prospects yesterday, remarked that just now the chances of it were better than ever before, at the same time nothing definite had assumed shape. Succeeding Boucicault, whose engagement is moderately successful, comes the Stetson Opera company who will sing Patience, Pirates of Penzance and Pinafore the first week, and Billie Taylor and the Mascotte the second. The next week, Holy week, might be filled by the same company but that could not certainly be known now. Following them would come the Troubadours and then Edwin Booth for two weeks. That brings the date to the first of April and the end of Stetson's lease. Should it not be renewed Mr. Booth will close, as he opened, the history of the edifice as a place of amusement.



## The Usher.



Mend him who can! The ladies call him, sweet—  
—Love's Labor's Lost.

Somebody reproached good John Mathews for being absent from the Actors' Fund benefit. "You're a representative character. Why weren't you there?"

"Natural question," replied John, "but I had reasons."

"Don't you approve of the object?"

"Why, certainly. It's a great cause—grand charity."

"And yet you didn't assist it. Some day you may need the Fund yourself. The most happy, popular and prosperous of us fall sick and sometimes die."

"I know it, but I've anticipated all that."

"How?"

John drew several formidable documents from his breast pocket. "I've provided for those misfortunes," said he. "Here's my receipted bill for physician's attendance; here's a receipted bill from an undertaker for my coffin, and here's a deed for my six feet of earth in Evergreens Cemetery. See?"

Sure enough, the papers were exactly what they were represented to be. The good fellow had provided for a melancholy event, which nobody hopes will be longer deferred than the writer.

The London *Figaro* has changed hands, Mortimer retiring. This may account for the readability of the last few members.

There is a movement on foot at Albany, to amend the present law against children visiting a theatre, which applies only to this city. The amendment is intended to cover the whole State, and a clause of its text reads: "It shall not be lawful for any owner, lessee, manager, agent or officer of any theatre to suffer or permit any child, actually or apparently under the age of fourteen years, not accompanied by some adult person, either to be admitted to any theatrical exhibition held therein in the evening, or to remain in such theatre during such exhibition." The punishment for any child who may thus offend is to be treated to the corrective doses given to "vagrants, truants, disorderly, pauper or destitute children." I think Mr. Elbridge T. Gerry, of the S. P. C. C., is behind this remarkable document. The idea of a person apparently under the age of fourteen who visits a theatre incurring the penalty of transgressing such a law! Should it go into effect, the most dreadful mistakes might be made by the watchful police at the door. Some fine night a stalwart bluecoat would come down the aisle and haul poor Gummy out of his seat, and the *Limes* would be without a dramatic critic until Gummy had served his time at the Reformatory. He certainly is "apparently under the age of fourteen years," and that would bring his case within the letter of the law. The poor little programme boys and flower girls would be crushed out of existence, too, for this mighty law would bar out all the "unaccompanied" little folks, whether engaged in earning their living or merely having an evening's enjoyment. A man named Van Allen is responsible for the introduction of this idiotic bill to the legislature. I hope the makers of our laws will quietly sit down on him and his amendment.

Several French theatres have placed this warning on the curtain in view of the entire audience: "In case of fire, the greatest danger to be apprehended is an indiscriminate rush for the doors." Such a judicious precaution would not be a miss here.

M. B. Curtis has a kind heart, and when he saw a small urchin, with an empty flower board in his dirty hand, weeping bitterly in the street the other day, his naturally cheerful countenance became suffused with a beneficent glow, and he stopped to learn the cause of the small merchant's unhappiness.

"My son," said he, in a truly parental tone, "why this misery?"

The urchin dug his little knuckles into his eyes, and blubbered out, "A bloke give me a 'queer' fifty cent piece for me last bokay and took all me small change. When I goes home and tells de old woman I'll get licked—bosh—like he—!"

"Poor lad!" sighed the benevolent Curtis, "show me the counterfeit that the wicked man gave you."

The poor lad exhibited a very 'queer' coin. "If I give you another fifty cent piece will you buy a new stock and be a happy, good little boy?"

"You bet, boss," and the gamin's eyes brightened perceptibly.

"You're one of our people, are you not?" inquired the comedian.

"Yes sir—me father come from Posen."

"What?—singular coincidence—why, here my boy—here's a half dollar. Now be off with you."

Yesterday Curtis, while taking his Broadway constitutional, espied the flower-boy, with his board full of csegays, plying his trade in front of the Fifth Avenue Hotel.

"Hello! You followed my advice."

"Yes, boss."

"How do you sell your bouquets?"

"Two for a que varter—five for a hell-off a dollar."

"I'll take five. Here's your money." The boy, contrary to Curtis' expectation, pocketed the cash, and with a wise look darted away.

"Humph! I looked for gratitude and didn't get it," mused Curtis. "Well, the boy was right—biz-ness is biz-ness and no mistake."

Levy's lip is not paralyzed! The famous cornetist turns up in Paris with Rud Aronson. How did he get away without telling anybody of his intentions? Not long ago Levy tooted, at the Paris Vaudeville, Aronson's Sweet Sixteen. He came out limp but intact, so the story of the disaster to his lip was either a neat advertising dodge or a malicious fiction. By the way, Aronson writes me that he has arranged with M. Emile Waltemple, the eminent French composer, to write a *grande valse* to inaugurate the New Casino.

Monday night Ann Dante Gordon's comedy, was presented over in Brooklyn. The hopeful author donned his dress suit and placed one lusty lunged crier in the gallery to shout "author" and "Gordon" at the proper point, with the promise of recompense—if the piece made a success. Unfortunately the embryo dramatist's bosom friend, Len Grover, got wind of the plan. Grover's love for a practical joke was too intense to permit his resisting so favorable an opportunity. Calling a stalwart Irishman policeman aside, he slipped a trade dollar into his itching palm and whispered: "There's a conspiracy to break up this performance—enemy of the author, you know. Dear boy, if you hear any noise in the gallery, don't fail to quell the disturbers." At the end of the first act the curtain descended in ominous silence. The hireling among the gods thought this was the right place to earn his money. Accordingly he screamed with terrible strength— "Auth or! Gor-don! Auth or! Gor—" But the stalwart officer pounced on the hired enthusiast. "Howld yer whist, ye villain! Come out av this!" And without giving his unfortunate victim a chance to explain, he nabbed him by the nape of the neck and the seat of his—well, it is quite immaterial what other article of gentlemen's wear—and threw him down to the sidewalk in a jiffy. Gordon waited all the evening for his call, which of course did not come from the audience, nor from the ousted party, who had gone home to do himself up in lint and sticking plaster, and he had to endure the humiliation of walking out of the theatre between a gauntlet of grinning stage carpenters, who had "caught on" to the dress suit and other palpable preparations for a bow before the curtain. Len Grover is as silent as the obelisk, and until he reads this Archibald, the All Wrong, will not know why his nicely planned scheme failed to connect at the gallery end.

Milton Nobles played his new comedy, Interviews, at the Brooklyn Park Theatre, last week, and I voyaged across one night to see it. The piece is by far the best Mr. Nobles has written, and the part of the bohemian hero he plays with admirable effect. To the newspaper fraternity Interviews should appeal with peculiar strength, for it is the first play on record in which a journalist is presented as he really is—stripped of those grotesque and fanciful burlesque attributes with which the revengeful dramatist usually delights to plaster him. In New York there is a vast contingent which certainly would appreciate it, for nearly everybody who is not an interviewer has been interviewed, so Nobles may expect his clever comedy to strike the public hard when he concludes to make a metropolitan attack with it. He is now on his way West, playing towards San Francisco, where he will stop for some weeks at the Bush Street Theatre, and give an Actors' Fund benefit during the engagement.

John Rogers gave his advertising talents full rein at Chicago. The columns of the papers were given over to Minnie Palmer. When that vivacious young person bought a pair of blue garters extras were printed describing the thrilling event. Reporters followed her in droves, and the passive New York reader is made to suppose that she was covered by the Cyclopaedia eye of the press every minute during her stay. The *Herald* specially detailed a man to relate what he saw while spending an hour in Minnie's dressing-room. What the bold Chicago scribe did see would have made a blushing New York reporter retreat. The little woman pulled off her stockings, removed her dress and petticoats, disclosing her figure robed—that word scarcely fits the situation—in a short, white something "trimmed with cretonne lace," (I always thought cretonne was the gorgeously figured stuff which is used to cover furniture and curtain windows, but I bend to the superior knowledge of the *Herald* man in these things) "and a pair of cardinal c.e.s.s. Under this was a low necked, short-sleeved memento edged with crocheted worsted lace; getting her arms out of the vest she pushed the whole thing down." So writes the truthful reporter, but it may have struck his reader that even if the innocent Miss Palmer was so lost to propriety as to go through the process of undressing before a strange man in the privacy of her dressing room, the editor of the *Herald* should not have printed a column of such improper trash simply to advertise an actress. If John Rogers thinks his star needs notoriety, and procures it by getting a reporter to reveal the mysteries of her toilette, it is his own business, but decent people will deplore such wretched schemes, for the discredit thus brought upon the profession. No wonder the Chicago parsons fight the stage when actresses and newspapers wantonly put good weapons into their eager hands!

That outrageously clever woman, "Betsy B." of the San Francisco *Argonaut*, seldom is caught making a mistake. Betsy will pardon my calling her attention to the fact that Tom Taylor did not found The Fool's Revenge on Rigoletto. Both the opera and the play owe their existence to Le Roi S'Amuse.

Oscar Wilde was introduced to an actress in Washington not long ago, whose power of repartee is well known. The aesthete's snobbishness—next to his long locks—is his chief characteristic. "When you visit England, Miss N—," said the languisher after the unattainable, "and breathe the atmosphere of antiquity there for the first time, you will realize what existence actually means."

"Indeed?"

"Oh, yes! Imbibing the mellow spirit of the shadowy Past, the intellectual pleasures that departed centuries have left behind, then, O then, will you feel what I have felt. By the bye, Miss N—, there is nothing of that sort in this country—no lovely relics, exquisite ruins—"

"You are quite right, Mr. Wilde. This is a new country, you know. For the present we are compelled to be satisfied with importing our curiosities!"

Oscar wilted like a culled lily in the hot, midday sun.

Generally the man who listens to the reading of a new play makes a big mistake. He is not only expected to smear the author with praises, but he is depended on to exhaust his stock of adjectives over the dramatist's wiles and cigars as well. I heard a play the other day, however, which justified the endorsements that it elicited, and as there were no wines and no cigars—except those carried in my pocket—I feel free to express my opinion of its merits.

Checked Life is the name of the piece, and it is by A. Z. Chipman, a young man who is at present playing in All the Rage. He has been ten years writing it, and when the plot was first sketched the name chosen was The Banker's Daughter. Bronson Howard copyrighted this title later, and hence the change to the name by which it is now called. The scenes are laid in Minnesota and New York. It is divided into a prologue and three acts. The prologue and second act are pastoral in their character; the first act is spicily melo-dramatic, and the last is highly emotional. The language is good and wholesome, occasionally beautified by simple poetic ideas. The situations are strong, and there is plenty of action. The interest begins with the beginning of the prologue and gradually intensifies until the last act is reached. Enough comedy is introduced to relieve the serious portions, and from first to last in scene, story, characters, language it is thoroughly American. Of course one is unable to forecast with any degree of certainty the verdict of the public, but it seems as if Mr. Chipman has just got what they want in this play.

Checked Life will be produced at Haverly's Fifth Avenue early in May. Frank Hardenberg, Katie Mahew, Lisette Ellani, Mark Price and Mr. Chipman himself will be in the cast. A wealthy Illinois gentleman is backing the affair, and money will not be stinted in giving Checked Life a proper mounting.

## Imprisoned by Floods.

This week there are several companies storm stayed in New Orleans. John McCullough with his company is there but not playing. Rice's Comic Opera company closing on Saturday cannot leave because of

the flood, and J. K. Emmett is held for the same reason.

A dispatch from New Orleans signed by Mr. Bidwell simply says: "Big flood, no ark, no trains, nary a dove to bring us an olive branch and no prospects of trains running within ten days."

This situation of affairs, while of incalculable injury to the people along the Mississippi, works out a deal of trouble to the traveling companies in the Mississippi Valley. My Geraldine and the Alvin Joslin companies are in Texas seeking to come East but unable to do so. The people in New Orleans cannot get out, others who have dates to fill there cannot get in, and the business of nearly a dozen companies is thus far brought to a standstill. Brooks and Dickson have two theatres idle this week and three companies unable to play. The floods will entail a loss upon them of \$12,000 or \$15,000. David Bidwell will also be a heavy sufferer and managers of the traveling companies will have to bear their share.

## Mr. Palmer's Plans.

So many rumors are around about the Union Square that the following formal interview with Mr. Palmer is of more than passing interest:

"Do you propose to withdraw Lights o' London this year?"

"It is not likely. It will probably run the season which closes on the last of April. We may give a few night performances with Miss Morris, but that is not certain yet. If we do it will be the only break in the run of Lights o' London."

"Where does the company go this Summer?"

"To Boston on the 1st of May for four weeks and possibly six. Lights o' London will be played there. Then we return to New York for a rest until August. On the 7th of that month by contract with J. H. Haverly, we open at the California Theatre, San Francisco. We go directly there from here with the entire strength of the company. Our season there will be of six weeks duration."

"What will be played?"

"Lights o' London, Banker's Daughter and False Friend."

"Where else do you play?"

"On our return at Sacramento, Virginia City, Salt Lake, Denver, Kansas City, Omaha and Chicago. At the latter place four weeks. This will bring us home on the 13th of November, when we will open at our own theatre."

"What will be done here while you are gone?"

"The theatre is leased to several parties. Miss LeGrand has it for May, when she will probably produce a new play by George Darrell. For the month of June Fred Bock has leased the theatre to produce the Living Age. For part of August and September I have leased to Nat Goodwin who, in conjunction with El. Thorne, will produce the Black Flag. On the 18th of September Joseph Jefferson becomes the lessee until our return."

"Do you know what you will open with this Fall?"

"I have no idea."

"Does Mr. Thorne go to California?"

"Most assuredly. He is still a member of the company. He will play with us right along. Mr. Haverly is getting out a car for us to travel in. You know this Western trip is under his charge."

## J. M. Hill's Last Move.

"Have you made any new move lately, Mr. Hill?"

The *MIRROR* reporter gazed into Mr. Hill's blue eyes, which wandered out of the Union Square Hotel window and over the top of the electric high pole and waited.

"Have I?" he said thoughtfully as one who wasn't exactly sure and after a pause probably spent in internal communion he added: "Yes, I have. I have signed an engagement with George Kiddle for five years."

"And are you going into speculation as a Greek play manager?"

"No, sir, I am not. I propose to send Mr. Kiddle to Europe for a year and at the end of that time he will act in English."

"Star?"

"Not exactly. He shall take the place in the romantic melo-drama that has not been filled since Edwin Adams died. I think there is room for just such a man and I think Mr. Kiddle is the man. Young, only 28, a Harvard graduate, a man of steady purpose and splendid education, easy in manner and enthusiastic, he brings to his efforts some experience as well and a willingness to learn, which makes his future extremely bright."

"He is to learn something by going to Europe?"

"Yes, he will study the French school of acting there. You see actors and actresses are as a general rule an impulsive class. They are not willing to wait. They have no stead-fast purpose except to succeed quickly. They will sacrifice their good chances to do that and then fail. Kiddle is not such a man. Next year he will produce the Greek play more as a matter of advertisement than anything else. The time he will devote to it will be limited, however, and its production confined to a few large cities."

## A Happy Family Once More.

The Melville Opera Company becomes once more a happy family. This end has been attained by a marriage that promises continued happiness to both parties and the happy family thus constituted becomes the Haverly-Melville Comic Opera Company. Mr. Blanchett remains its manager, and the union takes place next Monday at Philadelphia next Monday. It is only necessary now to name the Haverly Comic Opera Company as the other high contracting party, and the situation is before us. "It is proposed," explains Mr. Blanchett, "to take up Haverly's dates and continue through the country as before. Back salaries will be paid. In the new family will be Emile Melville, Tom Cassell, Charles Dungan, W. H. Seymour, Dora Wiley, Richard Golden Lillie Post, Antonio Reiff, leader, and Charles Keeshin, agent, and the old Melville chorus. It is proposed to send the company through the East, and then drit it out West, and finally, on next Winter, send it to Australia. We shall, I'm sure, be such a happy family."

The company will follow Anna Dickinson at the Fifth Avenue.

## An Impartial Witness.

[As Stenographically Reported.]

DISTRICT COURT—Seventh Judicial District. Before Hon. Ambrose Monell, Justice.

GORDON } To recover wages due.  
ag't  
BYRNE }

March 4, 1883.

WILLIAM F. G. SHANKS, called as the last witness, affirmed for the defence, testified as follows:

Q. What is your business?

A. I am a journalist.

Q. On what paper?

A. *Triune*.

Q. Where do you reside?

A. In Brooklyn.

Q. Do you know the plaintiff, Archibald Douglass Gordon?

A. Yes, sir, a good many years.

Q. Have you ever heard his reputation for truth and his character discussed?

[Objected to.]

Q. Do you know his general reputation?

A. His general reputation is very bad; I would not believe him under oath.

Q. From your knowledge of his reputation you say you would not believe him under oath?

A. No, sir.

Cross examination:

Q. What is your business now on the *Triune*?

A. Editorial writer.

Q. What is your compensation?

A. That is none of your business.

Q. I want to know what is the feeling existing between you and Mr. Gordon?

A. The man has blackguarded me for years in various papers—in *Truth* among others—he was employed on that at one time. His business has been always that of blackguarding people, and the writing of libels comes naturally to him.

Q. Are you under indictments for libel?

A. No, sir.

Q. Are you sued for libelous articles?

A. No, sir.

Q. You are quite sure you are not under indictment for libel?

A. I never have been indicted for any libel.

Q. You are not sued civilly for damages for writing a libel?

A. I was never sued civilly and never wrote a libel.

Q. Did you have anything to do with the publication of a wood cut, in a paper called *The Sentinel*, of Mr. and Mrs. Byrne?

A. I had a good deal to do with the article accompanying those cuts, but as a matter of fact nothing to do with the cuts.

Q. Were you arrested for that?

A. No, sir; I was not arrested. I was complained of by Mr. Byrne. I said I would justify the article, and I appeared before Judge Smith. My lawyer died before an examination was concluded, and further examination was waived. I went before the Grand Jury and told them what Mr. Byrne's character was and they dismissed the complaint.

Q. From your knowledge of the character for truth and veracity of Mr. Byrne, what would you say about him?

A. I would not believe him under oath.

BOTH LAWYERS. Well, that's a fair stand-off.

JUSTICE MONELL. Mr. Shanks, you are the most impartial witness I ever knew.

## Letters to the Editor.

Will you hear this letter with attention? As we would hear an oracle.

LOVE'S LABOR'S LOST.

MR. BOUCICAULT'S RESOLVE.

THE VICTORIA, March 14, 1883.

EDITOR NEW YORK MIRROR:

SIR:—In defence of the notice published in your journal I find that Mr. George Wood, a manager in Philadelphia, has announced my drama *Love's Labor's Lost* for performance this week.

I have placed the matter in the hands of Mr. Dittenhof, and shall proceed in like manner in every case of this kind, as this wholesale pillage must be arrested.

Yours respectfully,  
DIOM BOUCICAULT.

GOOD NATURED MR. RYLEY.

STANDARD THEATRE, March 13, 1883.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In your last issue, while noticing the first performance of Stephens and Solomon's opera, *Claude Duval*, you speak of Mr. Carleton's marked discourtesy towards me.

Your representative must have been mistaken.

Mr. Carleton did not "signal to the leader," but stepped down to take up his singing one as he rehearsed, and I was certainly placed in an embarrassing position by the audience being demonstratively friendly to me, and insisting on a repetition of the verse I had just sung.

The most friendly relations exist between Mr. Carleton and myself, and even were it not so, he is too much of a gentleman and an artist to behave discourteously to any of his brother and sister artists.

Yours very obediently,

J. H. RYLEY.



## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

ager): Hyde and Behman's Specialty company 6th to excellent business. Little Corinne and company 7th and 8th to good business.

## SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Hyde and Behman's Star Specialty company gave a good show to large house 7th. Katherine Rogers in Camille and Galatea 8th and 9th to large business. The new East Lynne and the new Jane Eyre were produced for the first time in this city in the afternoon and evening of 10th by Charlotte Thompson to good business.

## TELT.

Griswold Opera House (S. M. Hickey, manager): The World 6th, 7th and 8th to large audiences. Genevieve Ward in Forget-Me Not 9th, 10th and 11th to large audiences. Booked—Buffalo Bill 13th; Bartley Campbell's Galley Slave company 14th, 15th and 16th.

Rand's Opera House (Preston and Powers, managers): Atkinson's Jollities failed to appear 7th and 8th, owing to the illness of Stanley Felch, who plays the leading character. The company are in the city. Tony Denier's H. D. 13th and 14th.

## UTICA.

Utica Opera House (Theo. L. Yates, manager): Genevieve Ward in Forget-Me Not 7th to a large and cultured audience, with a good company. Her perfect acting drew hearty applause throughout the evening. Booked: Gardner's Legion of Honor combination 14th and 15th; Charlotte Thompson in the new Jane Eyre 16th.

Items: W. N. Kelley, manager. Charlotte Thompson company, was in town last week. —Frank Clements and G. H. Leonard, with the Ward company, were entertained while here by your correspondent.

## NORTH CAROLINA.

## WILMINGTON.

Opera House (George R. Dyer, business manager): Madison Square Theatre company in Hazel Kirke 7th to large house. The World 16th; Frank Mordaunt in Old Shipmates 17th.

## OHIO.

## CHILLICOTHE.

Masonic Opera House (Phil Klein, manager): Wilbur Opera company in The Mascotte 9th to a large house. The best company that ever visited our city. Booked—Hill's Deacon Crankett 27th.

## CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): George S. Knight as Baron Rudolph was the attraction last night. The piece has been altered considerably since its first production here last season, and Mr. Knight's creation of the Baron is an artistic triumph of the highest rank. He is ably supported by his talented wife and a company of exceptional merit. Hearts of Oak this week. Robson and Crane next week.

Academy of Music (John A. Ellsler, manager): Jeffreys-Lewis failed to win the success he probably anticipated as Antonia in Two Nights in Rome, and yet the houses were fair all week. Miss Lewis appeared at her best in light comedy, and the part of Antonia is rather too heavy for her. A company of medium grade contributed the necessary support. U. T. C. (first of the season here) appeared week of 18th. Julia A. Hunt 20th.

Items: Edwin Booth and company passed through the city Saturday night.—The Lillian Cleves combination was also in town last week.—The funeral of poor Alice Wright took place Monday afternoon 6th at Trinity Church. All the professionals in town were present, beside a large number of sympathetic strangers. A profusion of costly flowers covered the elegant casket, the gifts of Alice Harrison, Mart Hanley and Manager Hanna. The remains were placed in a lot in Woodland Cemetery, donated by H. W. Stager, of this city. Extra matinee performances were given for the benefit of deceased's aunt which netted about \$200.—Nannie I. Hart has returned to town after a successful tour with Helen Potter's Pleiades.—The Hess Acme Opera company will probably appear here soon.—Ida Glenn, the charming soubrette in Baron Rudolph, won a host of Cleveland admirers last week. A brilliant future awaits her.—The Knights appear at Elmira 27th.

## COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Edwin Booth in Hamlet 8th to an enormous house. Harry Miner's Comedy Four 9th and 10th to poor business. Haverly's New Mastodons 11th; good show to big house. Booked: Muldoon Whistler combination 13th to 15th; Lillian Cleves in New Magdalen 16th.

Grand Opera House (Col. Theodore Morris, manager): Youth was put on in good style 9th, 10th and 11th by the Boston Theatre company; business very light. Booked: Kate Claxton 17th and 18th; Hyde and Behman's Muldoon's Blunders 20th.

Items: Maurice Barrymore, Kate Meek and Emma Chase joined the Boston Theatre company here, and will make their first appearance with the company in Detroit 13th.—George Stoneburner, of Lancaster, has leased the Grand in this city for a term of years, and will take possession September 1. Col. Morris, the present lessee, will join hands with W. J. Florence after that date. Mr. Florence has three plans in view—one to take a theatre in New York, the second to continue on the road, and the third to get a foreign appointment. Petitions are being circulated in every State in the Union requesting that Mr. Florence be appointed to some representative position in Europe. The one here has been signed by the principal editors, state officers and members of the legislature irrespective of parties.—Charles Dessinger, property man at Comstock's, accidentally fell from a stage window Thursday, to the street below, a distance of thirty-five feet, and was dangerously hurt.—George Little, Comstock's chief usher, has gone out as advance agent of the Arthur Love combination.

## DAYTON.

Music Hall (Chas. D. Mead, manager): Edwin Booth in Hamlet 7th to a crowded house. Haverly's New Mastodons 9th to an immense business. Julia Hunt in Florine 11th to good business.

Gebhart's Opera House (L. H. Reist, manager): Anthony and Ellis' Jubilee Singers 5th to a good house. This place will be occupied by Gen. Tom Thumb and wife, and company for a short season, giving matinees every day.

Memorial Soldiers' Home (J. H. Chapman, manager): Anthony and Ellis' U. T. C. 6th to a good house.

Items: The receipts for the 7th at Music Hall at the Booth engagement were \$1,950. The largest engagement ever played here. Emma Abbott Opera company 17th and 18th. The seats were sold in about one hour, and it is very probable that the receipts will equal Booth's.

## PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor): Anthony and Ellis' U. T. C. 2d and 3d to standing room only. Robson and Crane in Our Bachelors 6th; a pleasing comedy, and highly enjoyed by a crowded house. Julia A. Hunt in Florine 7th to fair business. McIntyre and Heath's Southern Minstrels 11th to big house.

Items: Manager Kaufman, of the Masonic Opera House, Chillicothe, O., was in the city Monday.—Portsmouth will soon boast of a Grand Opera House.

## SPRINGFIELD.

Grand Opera House (Sam Waldman, manager): Edwin Booth 6th to a crowded house. Anthony and Ellis' U. T. C. 7th to a packed house. Haverly's Minstrels 10th to big business. Booked—F. B. Manning's drama, Hoosier Odd Fellows, 13th, 15th and 18th; Hyde and Behman's Star Specialty company 21st.

Coffin's New Crystal Hall (Col. J. A. Cain, manager): Opened 6th to standing room only. The house is one of the coziest little opera houses in the West, and business increases each night.

Items: Harry Miner's Comedy Four 11th to a big house at the Grand.

## TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Barry and Fay's Muldoon Picnic, 8th, to a large house. Strakosch Italian Opera, 9th; Il Trovatore was given fairly well; attendance light. This week, Booth, 13th; Haverly's New Mastodons, 16th; Callender's Georgia Minstrels, 17th; Kellogg, 18th.

Musio Hall (Prof. H. H. Darby, manager): Ferdinand Dutkin, the pianist, and director of Joseffy concerts, had a benefit 6th, which was musically a success.

## URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Anthony and Ellis' U. T. C. No. 1, 8th to 500 people. Henry Ward Beecher comes 13th; Only a Farmer's Daughter 20th; Hazel Kirke, No. 1, 28th.

## PENNSYLVANIA.

## ALTOONA.

The Original Royal Hand Bell Ringers played here on the 7th to a very large house. They leave for Canada on April 1, and for England on May 1. Abbey's U. T. combination played here 11th, matinee and evening to overflowing houses; Collier's Banker's Daughter combination is billed here for the 16th; Jane Coomb's Romeo and Juliet combination billed for 21st.

## ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Jeannie Winston in Jolly Bachelors 20th, followed by Hogue's Operatic Minstrels 24th, Hazel Kirke 28th and Lawrence Barrett 30th.

## BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Hoey and Hardie's Child of the State 7th and Diplomacy 8th to medium business. Clara Louise Kellogg packed the house 9th; Alexander Kaufman 10th in A Life's Mistake and drew a fair house.

Gem Theatre (M. J. Cain, proprietor): A good entertainment was given during week of 6th.

Items: The Richburg, N. Y., Opera House was destroyed by fire on the evening of the 8th; it will be rebuilt at once.—M. J. Cain, of the Gem Theatre, will open a new opera house at Bolivar, N. Y., during the coming week.—Lewis F. Baum, manager of the Richburg Opera House, has written an Irish drama entitled Maid of Arran. The piece will be first presented in New York where it will run nine weeks. The scenery is now being painted in Philadelphia.—George Hoey's new drama, A Priest's Vow, will be presented for the first time at Buffalo on the 20th.

## CARBONDALE.

Rooms for Rent company Feb. 28 to good business and gave satisfaction. Booked—White and Parson's Specialty company 14th. Collier's Banker's Daughter 22d; Madison Square Hazel Kirke company April 1.

## COLUMBIA.

Opera House (J. H. Zeamer, manager): Wm. Stafford in Marble Heart 7th to a poor house. Snelbaker's Majestics 8th to a fair business. Rooms for Rent 11th by an unnamed company to large house. Booked: Sam Hogue's British Minstrels 16th; home concert 18th.

## DANVILLE.

Opera House (Frank C. Angle, manager): William Stafford in Marble Heart to medium business 10th; company fair. The attractions for the month are Jane Coomb's Romeo and Juliet. Hogue's Minstrels, Banker's Daughter, and Hazel Kirke.

Item: The William Stafford company closed the season in Williamsport 11th.

## EASTON.

Opera House (W. M. Shultz, manager): Charlotte Thompson 6th as Jane Eyre to a good house. Rooms for Rent 9th to a fair house, the night being rainy. Coming: The Banker's Daughter 13th; Maggie Mitchell 16th; The Colonel 20th.

## ERIE.

Park Opera House (Wm. J. Sell, manager): Arbuckle and Colby Concert company 6th to bad business; Alex. Kaufman in A Life's Mistake 7th to good house support and giving good satisfaction. Booked: Haverly's New Mastodons 17th, this being the ninth anniversary of Mr. Sell's management. A satin souvenir programme will be given at this performance.

## HARRISBURG.

Opera House (H. J. Steel, manager): Frank Mayo as Davy Crockett 7th to a good house. Rice's Evangeline company in Babes in the Woods 9th to fair business. Booked: Collier's Banker's Daughter 16th; Hogue's Minstrels 17th.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Wm. Stafford supported by Lissa Rand and a good company in Marble Heart 8th to fair business. Rooms for Rent 10th to fair business.

## MEADVILLE.

Opera House (H. M. Richmond, manager): Lillian Cleves in New Magdalen 7th to fair business. Her support was poor. Ada Gray in her new version of East Lynne comes 14th; Anthony and Ellis' U. T. C. 21st; Charlotte Thompson 31st.

## OIL CITY.

Grand Opera House (Wagner and Reis, managers): Ada Gray in East Lynne 6th to good house; Lillian Cleves in New Magdalen 8th to poorest house of season, probably on account of trouble between herself and

husband at Jamestown, N. Y., which was commented on by press of this section.

## PITTSBURG.

Opera House John A. Ellsler, manager): My Partner, which has made the fortune of those admirable exponents of the histrionic art, Messrs. Aldrich and Parsloe, drew large houses last week. Robson and Crane open 13th, and will produce during the week, Our Bachelors and Forbidden Fruit. The Madison Square Hazel Kirke company, 20th.

Library Hall (Fred A. Parker, manager): Charles E. Ford's Comic Opera company in Patience, Billee Taylor, La Mascotte, Red Musketeers and Pinafore closed a large week's business 11th. This company is quite popular here, and is always sure of a hearty welcome. Jeffreys-Lewis in Two Nights in Rome will experience the vicissitudes of six nights in Pittsburgh, beginning 13th. Rooms for Rent combination 20th.

Williams' Academy (H. W. Williams, manager): The company at this house, headed by the Horseshoe Four and the Jolly Trio gave a good show last week and did an excellent business. A star specialty company, composed of the Four Emeralds, Dutch Daly and other celebrities is announced for this week.

Harris' Museum (P. Harris, manager): As usual a large business was done at this house last week, and the patrons seemed well satisfied with the entertainment offered. Mr. and Mrs. M. V. Bates are the principal attractions at present.

Items: The Elks' benefit took place at the Opera House on the afternoon of the 9th and was largely attended. Aldrich and Parsloe, Ford's Opera company, Williams' company, Lizzie Jeremy and Harry Rush contributed their services. The receipts amounted to thirteen hundred dollars.—The Harrisons and company passed through on their sorrowful journey East 5th. They were greatly affected at the sudden death of Alice Wright.—Frank McNish goes with Barlow and Wilson next season.—Alice Clark, of the Clarks, at the Academy last week, was taken suddenly ill during the early part of the week, and in consequence was unable to appear.—Lotta is due in this city 27th, as is also Snelbaker's Majestic combination.—The circus season will open early in this city. Forepaugh will be here from the 1st to the 6th of May, inclusive. Batchelor and Dorris had secured the three following days, but canceled when they understood Forepaugh was to immediately precede them.—Our May Festival promises to be quite a grand affair. The following artists have already been secured: Annie Louise Cary, Myron Whitney, Henry F. Frask, Maud Morgan and George Whiting. Prof. Gittings will preside at the organ, and George Whiting will conduct. Fred Parke will be the business manager. Harry Ellsler gave me the lie direct when he told me that Emmett followed Robson and Crane at the Opera House.—A representative of the Cong show was in the city last week.—Fred, Pride, late of Harris' Museum, has gone to Baltimore.—The Ford company have Manola in rehearsal, and will produce it for the first time in New Orleans April 3. Mr. Ford has also purchased the right to produce Claude Duval.

## PITTSBURG.

Music Hall (W. D. Evans, manager): Booked: Kiraly's combination 17th; Collier's Banker's Daughter 20th; Hogue's Minstrels 22d.

## TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Fannie Louise Buckingham 13th and 14th in East Lynne and The Child Stealer. Thatcher's Minstrels 21st.

## WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Rice's Evangeline company to a large and highly appreciative audience 8th. Wm. Stafford in Marble Heart 11th to good house.

## WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Tony Denier's H. D. to fair house 6th; Charlotte Thompson in Jane Eyre 7th to large business.

Item: Owing to an explosion at the gas-house our city was left in total darkness night of Miss Thompson's appearance, so we had to go back to the primitive method of lighting the hall with oil lamps, with candles for footlights, thereby interfering somewhat with the proper presentation of the play.

## RHODE ISLAND.

## NEWPORT.

Bull's Opera House (Henry Bull, manager): John A. Stevens in Unknown to a fair house 6th. Joseph Murphy in Kerry Gow drew a large house for Treasurer Westcott's benefit 7th.

Item: It is understood that Henry Bull, the owner and manager of the Opera House, has given it and the Perry House property to his sons, Henry Bull, Jr., and Melville. The new owners will take the management about June 1.

## PAWTUCKET.

Music Hall (S. F. Fisk, manager): Joseph Murphy in Shaun Rhue 8th to good business, considering that this was his third visit in eleven months. Booked: Gus Williams 23d. Sol Smith Russell 25th.

## PROVIDENCE.

Opera House (George Hackett, manager): The short season of Gilbert and Sullivan's operas, under the management of John Stetson, proved very agreeable. Patience, Pirates of Penzance and Pinafore were all and severally given in a manner never excelled, if equalled, here before. Joseph Murphy completed the week, giving Kerry Gow and Shaun Rhue to appreciative audiences. For the first division of this week we have All at Sea, the new musical comedy with a cast, many of whom are well known here. Mary Anderson will complete the week.

Low's Opera House (William H. Low, manager): On the evening of St. Patrick's Day the Theatre Comique company will appear at this house, in conjunction with a performance at the Comique. As this is rather new to Providence, curiosity will be great to see the success of the innovation.

Theatre Comique (Hopkins and Morrow, managers): Some of last week's talent proved sufficiently attractive to be re-engaged for this week. Dunderbeck in a Fix closes the bill.

## WOONSOCKET.

Music Hall (S. S. Jameson, manager): Booked: Baird's Minstrels 22d; Sol Smith Russell in Edgewood Folks April 4.

## SOUTH CAROLINA.

## CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): This house has been closed the last two weeks, and will reopen 13th, for three weeks, with Brooks and Dickson's spectacular play, The World. Booked: Old Shipmates 16th; Matrimony 27th and 28th; Tourists 30th, 31st and April 1; My

Geraldine 10th and 11th; The Colonel 17th and 18th, canceled.

## COLUMBIA.

Opera House (Eugene Cramer, manager): Madison Square Hazel Kirke company 9th to the largest and most fashionable audience ever seen in the house—"standing room only."

Item: John N. Dingess is in the city attending to the business of Frank Mordaunt's Old Shipmates company.

## VERMONT.

## BURLINGTON.

Howard Opera House (K. B. Walker, manager): Haverly's Opera company in Patience 11th to small but enthusiastic house. Molly Stark Concert company 17th; Mary Anderson 21st.

## VIRGINIA.

## DANVILLE.

Opera House (Catlin and Walker, managers): Coming: Snelbaker's Majestics; billed like a circus.

## NORFOLK.

Van Wyck's Academy of Music (H. D. Van Wyck, manager): Gosche Hopper's 100 Wives 10th and 11th to poor business. Booked: The World 17th and 18th; Charles E. Lord's Comic Opera company in the Mascotte 20th; Royal Hand-bell Ringers 21st; The Emele Melville Opera troupe in The Royal Middy April 10 and 11.

## PETERSBURG.

Academy of Music (John B. Ege, manager): Closed for past week. Snelbaker's Majestics billed 15th.

## RICHMOND.

Theatre (W. T. Powell, manager): DeWolf Hopper in 100 Wives 6th, 7th, 8th and 9th to small audience. Snelbaker's Majestics 13th and 14th.

## WEST VIRGINIA.

## WHEELING.

Opera House (F. Reister, manager): Harry Miner's company 6th and 7th to fair business. Herne's Hearts of Oak 8th to one of the largest houses of the season. Robson and Crane 10th and 11th to good business.

## WISCONSIN.

## BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Leavitt's Rentz Minstrels 5d to fair house. Victoria Loftus' 4th to a large house. John W. Ransome and Chicago Academy of Music company in Across the Atlantic 6th to poor house. Deacon Crankett 7th to large and fashionable audience. Booked: Hyde and Behman's Muldoon's Picnic, No. 2, 9th; Mahn's Comic Opera company in Patience 11th.

## MADISON.

Opera House (George Burroughs, proprietor): The Simons' Comedy company opened 6th for the week playing to fair business. During the week the company presented Devotion, Rip Van Winkle, Ticket of Leave Man, and the Little Detective. The Hussar Band connected with this combination is a superior one. Edwin Booth is booked for 20th in Hamlet.

Item: The MIRROR receives naught but praise from the professionals visiting here.

## MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Only a Farmer's Daughter 6th to 9th to fair business. Strakosch Opera company in Lucia, Faust and Mignon 10th and 11th to crowded houses, this being Mme. Gerster's first appearance in Milwaukee. Prices range at \$2 and \$2 50 per seat.

Academy of Music (Harry Deaken, manager): Hess' Acme Opera company on Sunday 5th to packed houses at 25 and 35 cents, in Olivette and Mascotte. Joseffy 6th to a large audience. Paddy Ryan and several sports give an exhibition 10th.

## JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): The Horace Herbert company closed a very successful week's business 4th; J. M. Hill's Deacon Crankett 8th to very poor business. C. H. Smith's Comedy company canceled 9th. Booked: Mahn's Opera company 10th; Hyde and Behman's Muldoon's Picnic 11th.

## WYOMING.

## LARAMIE CITY.

Blackburn Hall (A. S. Blackburn, manager): Leavitt's All Star Specialty company 6th to a good house; they gave a fair show.

## CANADA.

## HAMILTON.

Grand Opera House (J. R. Spackman, manager): Boston Opera company in Betsy Baker 6th to fair business. Esther Owen Flint 10th to small house.

Academy of Music (Joseph Kneeshaw, manager): Herndon's Opera House company 16th to 18th.

## TORONTO.

Royal Opera House (J. C. Conner, manager): Herndon's Dramatic company in Lost and Won and Rip Van Winkle week of 6th to very good houses; company good. Booked—Crossen's Celebrated Casce company 13th for three nights.

Grand Opera House (O. B. Sheppard, manager): B. W. P. and W.'s Minstrels 10th and 11th to large business. Cornme Merriemakers are billed for 13th, 14th and 15th.

Item: Poor "Jolly Joe Banks," well known in theatrical circles throughout the United States and Canada, died Feb. 26 at Jacksonville, Florida, to which place he had gone for the benefit of his health, and his remains were brought to Toronto (the place of his birth) for interment. Of a kind, genial nature, he made a host of friends for himself not alone in but outside of the profession. He was buried on Tuesday the 7th inst.

## A History of the Early Stage.

## III.

## THE INDIAN DRAMA.

To trace the course of the Indian drama it is a most pleasant task, for the history is complete of itself alone, unlike to the Chinese drama, so filled with breaks, execrable to the patient searcher. It began four hundred years B. C. It was purely indigenous. It neither was helped nor made to suffer from foreign progress in the same direction.

A sage named Bharata—who was also called "the actor"—is made to have the credit of inventing the drama, by chronicles, the most veracious and reliable, of the country. Bharata was favored by the god Brahma. Often they communicated with each other. Once while talking to Bharata, Brahma told him about the dramatic art,

which was practiced by the favored entertainers of his realm. They had got it from the Vedas. Brahma habitually invited the friendly gods to grand fêtes, when the nymphs and spirits of the celestial domains, gave themselves up to passionate speech and gesticulations. Brahma preferred this source of amusement above all others, and he inspired Bharata to spread it among his countrymen. The sage obeyed, and the Indian drama commenced.

Of course, at first the mythological religion of India was made the subject of the spoken dialogues. Even to-day there are pantomimes in use founded on the religion of Vishnu. But this is only in Bengal and the Western provinces. The classical period of the Hindu drama embraced nearly all its early history, extending from 100 B. C. to 1000 A. D. There were many dramatists of great reputation, and the copiousness of their writing is marvelous to reflect upon. The Moliere or Shakespeare of India is Kalidasa, who lived at the gorgeous court of Avanti during the reign of the noble king Vikramaditya. One of his plays, Sakuntala, has been honored by a translation into French and, I believe truly, also into English. It relates a wonderfully beautiful story of love, and may be likened to Romeo and Juliet. Without hesitation I can, in fact, assert that this composition stands almost unrivalled among the masterpieces of poetic literature. Another work by this author is Vikrama and Urvashi—The Hero and the Nymph. Exquisitely written, and for fluency of style, richness of expression, it has no equal in the drama of the Hindus. A later dramatist, Bhabhuti, was celebrated in the eighth century.

His plays were numerous and strikingly virile. From his time on, the Indian stage gradually declined until it reached a state of decay. Now Indian performances are merely rough farces.

About two hundred plays are preserved, and they make a most interesting study to the dramatic scholar. They are remarkable for loftiness of thought, profound exposition of the fiercer passions, delicacy of treatment, and charming surprises. Their literary quality strikes one especially—the unity of action, and great length were two important features required in a successful play by the public.

The dramas were mostly written and acted in Sanskrit. This is another evidence of the intimate relation the stage held to religion, for Sanskrit was seldom spoken except in devotional exercises.

The Indian drama we can distinguish only under two divisions: (1) That which was elevating, and (2) that which is not. To the first class belongs the early drama of the country, to the second that form now in vogue.

The ancient Hindu drama was the highest form of culture of a caste—Scholastic, poetic, lofty to a degree.

PAUL FORRESTER.

## Two New Dramas.

James Judson Lord, Esq. of Springfield, Ill., has written two original legitimate dramas, which in literary excellence surpass any work of this kind that has been done in English since Bulwer Lytton and Sheridan Knowles. The plays are respectively entitled "Josephine" and "Zeida." The first named is a series of pictures illustrating the life of the French empress from her girlhood to her death. The great Napoleon moves in the scenes—the shadow of a mystery—a presence and power like fate. "Zeida" is an Egyptian Jewish dramatic romance, beautiful in conception, classic in execution, and brilliant with Oriental imagery and coloring. These dramas are chiefly written in blank verse—sinewy and musical—which often rises to high flights in the poetic empyrean. The familiar dialogues of the common people in the action are in easy, flexible prose, and the style of expression is always in harmony with the theme and scene in hand. Mr. Lord's poetical and tasteful dramatic work, better than that of either Dr. Bird and Judge Conrad, should awaken the attention of managers who have of late taken such a dislike for blank verse plays that they will scarcely read them at all! These two plays are worth reading for the history, passion, romance, music and poetry in them, and "Josephine" especially would suggest adaptation for stage presentation. It lacks at present the modern act climaxes which are deemed necessary now and could be arranged, but the treatment of the theme is essentially dramatic and full of vigor and force. There is no froth in Mr. Lord's



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## At the Theatres.



Divorçons was played, or the first time in English at the Park Tuesday night. It is a charming comedy, conceived and written in Sardou's exquisite style, and furnishes a marked contrast to the more serious works by the same author which have been given here. The translation used at the Park is not directly taken from the French, but from the German. In passing through the two languages the polished wit and sparkle of Sardou's dialogue suffers considerably, but the piece is so cleverly designed in motif that it scored an instantaneous success despite "translatory" experiences. The plot is one of those cunningly originated French fancies improbable but delightful. The public are familiar with the story which has been printed in these columns.

The company gave a good performance of Divorçons. Alice Dunning Lingard is a more Kathi Schratz who played it at the Thalia, beautiful Cyprienne than the German actress, but she lacks the dash and vivacity of that gifted woman. Nevertheless Mrs. Lingard gave a very careful and pleasing performance of the character and was assisted creditably by Frederick Robinson. The hit of the evening was Max Freeman's waiter. It was a thorough character study, and the audience, quickly perceiving this, honored the comedian with a hearty recall. We incline to the opinion that he gave a more amusing representation of the part than Herr Link did recently in the Thalia production. C. B. Wells played the foppish Abdemar, Clara Cole Mme. De Valfontaine, and Nellie Mortimer Mme. De Brionne—the two last characters promising well pestered out in the first act. W. T. Harris was imperfect as Clavignac, but after repetition he will do very well. The two scenes are capital—the first, by the accomplished artist, Henry Hoyt, being the richest interior we have ever seen on the New York stage. The comedy and the acting made a success, and the delightful trifle will probably enjoy a run.

Boucicault's performance of The O'Dowd, in Sui-a-Mor, at Booth's, will be continued during the week. Next Monday the veteran actor author goes to Philadelphia, and Manager Stetson will revive the Pirates of Penzance, Patience and Pinafore with the Boston Comic Opera Company. There will be a St. Patrick's Day matinee of Sui-a-Mor. Business has been very good, and the audiences grow more and more enthusiastic at each repetition of the play. We are sorry to say that the current report that Ogden Stevens, who burlesques the part of the hero, is an Englishman, and was brought over by John McCullough, is not true. That was another Stevens. This Stevens is a New Englander, and his Yankee twang in an Irish character is one of those curiosities which must be heard to be appreciated. We are gratified at the general chorus of praise of the acting of Helen Tracy and Harry Lee in the Sui-a-Mor, and the representative of Colonel Muldoon also deserves credit.

The return of the Comley-Barton company, with Catherine Lewis and John Howson, to the Fifth Avenue, in Manola, Olivette and Madame Favart, will be found chronicled in our Musical department. Next Monday the sensation of the Fifth Avenue season will be the debut of Anna Dickinson as Hamlet. However opinions may differ as to the merits of this performance, there is no question but that everybody interested in theatricals will want to see it, and the demand for seats is already very large.

At the Standard, the remarkable spectacle is presented of two successes dividing the week between them—Claude Duval on Mondays, Tuesdays and Wednesdays; Patience on Thursdays, Fridays and Saturdays. These successes are not equal, of course. Claude Duval is only a sham opera, and is not at all likely to rival Patience in popularity. Nevertheless, it draws at present, and all theatrical precedents are upset by this experiment of breaking a run and dividing the interest of the public. But as nothing is so successful as success, we must give Manager Henderson and Carte the credit of having boldly conceived and splendidly carried out a novel and revolutionary idea. The two operas are oddly contrasted in many respects. One is all show; the other all music. The libretto of one is stupid; that of the other admirable. In one, Carleton monopolizes everything and throws Ryley into the shade; in the other Ryley reigns supreme and overshadows Carleton. We know that "in contrasts lieth Love's delight," and it seems that the public do light in contrasts also.

Frank Mayo appears as Badger in The Streets of New York, for this week only, at Niblo's, and on Monday he revelled in the part, as if happy to escape from the trammels of the legitimate. Next Monday, Mr. B. Curtis will transfer Sam'l of Posen from Haverly's Fourteenth Street to Haverly's Niblo's Garden, changing his locality but not his popularity. Next week Col. Haverly will consolidate his European Mastodons—"70, count 'em, 70"—and occupy the Fourteenth Street stage with these combined and overwhelming forces. This double attraction will not fail to draw crowds even against the circus; for one of the Mastodon companies has been found sufficient to fill the theatre.

In the four steady successes of the season—what the Spirit calls "The Big Four"—there are no alterations to notice. Youth, at Wallack's, continues to please and astonish the Wallack audiences; Emeralds, at the Madison Square, strengthened by the engagement of John E. Owens, and held together by the capital comedy of Tom Whiffen, fully satisfies the special public to which Manager Frohman appeals; Lights o' London, at the Union Square, is relieved and varied by the Clara Morris matinees of Article 47, and Squatter Sovereignty, at the Theatre Comique, continues to be the most profitable play that Harrigan and Hart have ever produced. In spite of Lent, the opera, the circus and other attractions, the houses at the Theatre Comique have not dropped a dollar. For the Tuesday matinee this week Mme. Patti and Dion Boucicault secured private boxes, and Harrigan and Hart did their utmost to make the visit of these celebrities to the Comique memorable and enjoyable.

The revival of The Pirates of Penzance, at the Bijou, on Monday, presented two noticeable features. Blanche Roosevelt, the original of Mabel in this city, resumed that part, and Augusta Roche, the original of Ruth in London, came over from the Standard to take that part. Give Manager McCaul only half a chance—which Apajune did not—and he will be sure to strike something attractive out of any material.

John A. Stevens' own Comic Opera company, with Jeannie Winston and Amy Gordon as the prima donnas, represent The Jolly Bachelors at the Windsor this week. Their engagement might be profitably extended; but Manager Stevens insists upon changing his bill every Monday, and he knows the audiences for which he has to cater. "If you miss The Jolly Bachelors," he notifies the public, "you will regret it." This is quite true and should not be forgotten.

Tony Pastor, while sticking to his burlesque Patience, as the public do, also introduces a Claude Duval this week; but, instead of dividing the week between the two burlesques, he crowds them both into one bill, and the public crowd his cozy little theatre accordingly. The variety olio is kept up to the mark in spite of this double operatic programme.

The San Francisco Minstrels will celebrate the one hundredth performance of their burlesque Patience, on Friday of this week. The public do not want any special souvenirs. "Give me a ticket!" is the cry, and the dollars roll into the treasury while the laughter shakes the Gilesey Building, and assures Andrew that "the rent's in."

Most of the theatres give special matinees on St. Patrick's Day, Friday, 17th. There will be no processions, and the Irish people will celebrate the day at the places of amusement.

## The Musical Mirror.



At the concert of the Philharmonic Society, given on Saturday last, the Ginevra overture by Schumann, and the G minor symphony of Beethoven Opus 5, were played with the mechanical precision that marks all the performances of this body of musicians, but that was all. The *Interpret* was wanting as usual. It seems as if the faculty of per-

ceiving the true idea of the composer was lacking in both conductor and musicians. The prelude and the scenes from Wagner's Rheingold were so dreary from the want of the stage setting, which alone can present Wagner's music in its true light and meaning. Wagner is nothing if not dramatic. As concert pieces his works are "most musical, most melancholy," their very essence being dramatic fitness as contrasted with executive display or melodic prettiness. A musical aurora Borealis, not a Summer evening's sky. The performance lacked color. The voices of Misses Henne, Wurm, Schell and Messrs. Toedt and Stein were nice but weak. Mr. Remmert sang his first solo wonderfully well, for him, whose school is the worst German; but in his second he simply broke down. Wagner has treated the voices as part of the orchestra, which is all very well with large choral bodies, but utterly wrong with regard to solos, inasmuch as the voices are single, while the instruments are plural. In the Rheingold, for instance, we have two trumpets, two cornets, eight French horns, three trombones, four harps, a tuba and any number of stringed instruments and instruments of percussion—and one voice of each register! Result: Smothering of the poor voices, utterly beaten down and subdued by the clangor of the instruments.

Col. Mapleson had the cool impudence to present a raw novice to a metropolitan audience, in the person of Miss Dorani, an unfinished pupil from a provincial college of music, in one of the grandest and most exacting parts ever written for a "prima donna tragica assoluta." A part that absolutely calls for grandeur of voice, perfection of method and powerful acting—Leonora, in Beethoven's Fidelio—a part lost to the stage since the death of Titiens. Col. Mapleson must have a very poor opinion of the New York audience since he dares to use it as a *probanda* when he wants to do what experimental chemists do with unknown substances—"try it on a dog." In this case we are glad to say that the dog—viz., the New York audience—did vehemently reject the unsavory morsel. And Miss Dorani must be cooked a little more before she will prove sufficiently tasteful to satisfy our cognoscenti.

The Pirates of Penzance, at the Bijou, is a very good performance. Saving and excepting the Mabel of Miss Roosevelt, and the Pirate King, of J. M. Grensfelder. Miss Roosevelt is a beautiful girl, somewhat uncouth in her gestures with a well taught but bodiless voice which gives promise of effect, but, alas! breaks the promise to the ear. She is good to look at but unsatisfactory to listen to. Mr. Grensfelder sings more out of tune than any one we ever had the misfortune to hear. He literally never hits the true pitch. His singing is a wonder of false intonation. The rest of the company are good, the chorus excellent and the band, under Jesse Williams, all that can be desired. Augusta Roche, as Ruth, is such an artistic vocalist, has such a splendid contralto voice, and acts with such naturalness and ease that she is in very truth the star of the performance. Truly, there would be an Azucena worth hearing, aye, and seeing, too. Mr. McCreery has an excellent stage presence, a good, solid tenor voice, sings fairly, acts well enough, but pronounces the English tongue most vilely with a Southern twang and an elimination of the closed vowels quite intolerable. People should learn to speak before going on the public stage. It is quite as essential as learning to sing; though, of a truth, neither is much attended to of late.

The Jolly Bachelors, now running at the Windsor Theatre, is a bright, lively trifle. The music is swinging and pretty, but does not call for any incisive criticism, being of that flimsy texture that will not bear the scalpel if used roughly. The libretto is good, and the performance, so far as Jeannie Winston, Amy Gordon, Miss Bradley, Mr. Howard and Mr. Bell, go, is very good. The band is thin, for lack of corni and celli. The music is nice, and Miss Winston has mightily improved since we heard her in Australia years ago. Looked upon as what it is called on the bills, "an absurdity," it is really very creditable.

"Manola" and "Olivette" have been given as usual very well by John Howson, who is the pink of opera bouffers, Miss Jensen, etc., at the Fifth Avenue Theatre. The stage setting is excellent.

—There promises to be an irruption of comic opera companies in the city. Simultaneously are held as follows: D'Oyly Carte at the Standard, Haverly Melville at the Fifth Avenue, Stetson's Opera company at Booth's, Hoss' Acme company at the Grand Opera House, Emma Abbott at the Park (probably will not fill time) and Lillian Russell at Tony Pastor's.

—Haverly's two Mastodon Minstrel companies will meet at the Fourteenth Street on Monday next and complete arrangements for traveling together under one head. The organization will number about seventy people, and after the New York engagement will proceed directly to San Francisco for the Summer season. An elaborate programme has been laid out for next week, one feature of which will be the appearance of sixty recognized performers on the stage at one time.

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Special to Nashville Daily American Mar 5, '82

The magnificent Grand Opera House, erected by the Bethell Hotel Company with a capital stock of \$100,000, is completed at last, and was thrown open to the public on Monday, Feb. 27, 1882; Frank Mordant being the attraction, and the play, Old Shipmates, by Robert Griffin Morris, of the New York Evening Telegram. The event of the opening of the finest temple of music and of the drama in the State, is fraught with no little importance in the history of our city. The magnitude and beauty of the structure merits an elaborate description.

The main facade on Seventh street is a series of beautiful arches and balconies, with finished carvings of Amorettes and Cupids in relief supporting all, each corner of balconies ending in pedestals holding light vases. The entire front elevation ends in a massive pediment, crowned by finials and spire shot vases with flambeaux. The main entrance opens level with the street through a light and ornamental iron gateway into a tessellated vestibule, with elaborate archway sprung from a massive cut stone pilaster group with niches containing full marble copies of Rauch's "Victory," holding lamps with large crystal globes surmounted by blazing crowns of polished metal; the whole forming a perfect study of Renaissance architecture. The vestibule is tiled in black and white marble, with border in Tennessee red—sienna and drab marbles. It is 80 feet long by 20 feet wide, with two short flights of steps of 6 rises each. The walls and ceiling are elaborately frescoed and finished in ebony, French walnut, white marble and gilding, brilliantly lighted by a sixteen light out glass and silver chandelier. The walls are also fitted with bracket lights in crystal and silver. From this you enter the manager's office and box window, also the family circle, upon a handsome stairway, and also into the main floor of the auditorium.

The auditorium is 65 feet wide by 75 feet deep, and 42 feet high. Here the architect, William R. Gunn, wisely concentrated his main effort and resources. The main floor is divided into orchestra and orchestra circle, seating 500, and dress or family circle seating 885; all seated with Andrews', of Chicago, magnificent folding chairs. The dress circle is suspended from Gunn's truss roof, and to the ground floor, offers no obstruction to the view of the stage, rendering every seat good, and wonderfully fine acoustics. The ceiling is not a dome, though arranged and painted so as to prevent the appearance of one. It is two levels. In the center is a basket device, 8 ft. in diam, for ventilating purposes, which is connected with an enormous shaft leading to the open air. Pendant from the basket is the chandelier, a magnificent piece of work. The ceiling is frescoed in panel work, very quiet and neutral in tone—gray and blue tints predominating. Gold is freely used, and the effect is bright and cheerful. The walls and ceilings of the galleries are richly decorated—mauve colored with cornice and dado of elaborate design in ebony, dead gold and crimson Japanese styles. Below this dado they are wainscoted in walnut and oak. The crowning glory of the interior is the proscenium, as usual—Mr. Gunn's proscenium with its accompanying features differing, however, essentially from the ordinary form, in not having any approach to the usual stereotyped arch. On either side of the proscenium are placed mirrors twenty feet high by seven feet wide, set in a beautiful framework of fluted design in white, with ebony and gold trimmings; this lies upon a placid of dead crimson velvet. On each side runs up a graceful grouping of double pillars, columns and pilasters of white marble, elaborately fluted, carved, gilded and tinted. In the double columns have been cunningly introduced niches, canopied and elaborate corbeled with beautiful marble copies of Thorwaldsen's Hebe and Canova's Psyche, the whole supporting the upper cornice and cove. The opening of the stage is 39 feet wide by 32 feet high, and is square in form. A rich cornice runs across, above which runs a cove, frescoed, representing a balcony with rich and rare tropical exotics and clambering plants, in the center is a group of old musical instruments and Pan's pipes. Two masks, Comedy and Tragedy, are dropped carelessly upon open volumes of Shakespeare, Schiller, Dante, and Lope de Vega. The whole standing out in beautiful relief, against a lovely Italian sky. It is further relieved by solid gold paneling. Looking from the front, the stage has on its account, the appearance of a fairy pavilion. This work was by Hutton. The facings of the galleries are in elaborate wood carving. Scrolls with Egyptian heads and roses, profusely gilded. The rods supporting the circle, spring from large gilded lion heads with red mouths and white teeth, giving a look of immense strength to the structure. The orchestra is sunk out of sight, only the leader being seen. The stage is 78 feet wide, 42 feet deep, and 48 feet high, to top of rigging loft. It has double fly doors, and is supplied with the latest and most approved stage machinery. The stage is, as well as the house, the most complete in the South. It has ample property rooms, well furnished, furniture rooms, an extra large scene room, fully stocked with working artists bridge and frame; trap room and sub-cellar, with full complement of Star, Vampire, Black Crook, Corsican Brothers, Hamlet and Macbeth traps; water appliances for flooding the stage, and for actual waterfalls and fountains; ten large dressing rooms, fitted up with carpets, mirrors, water sets and nice furniture; four elegant carpets, green baize, crimson, gold and Brussels; six sets of furniture, modern drawing room set in crimson velvet, Elizabethian; Gothic, Roman, Garden and plain sets, storm, snow and groundcloths. It is simply lighted with foot, border, wing, bunch and ground lights, protected; green and pink mediums. The entire lighting of gas is done by electricity. The setting of "The Old Shipmates," proved the completeness of the stage and beauty of its scenery. The first act represented a rich gentleman's grounds near Sandy Hook. It was equal to any of the Voegtlin's sets. It was a perfect sylvian scene, with rose embowered conservatory looking out upon a lovely sea view of Sandy Hook, overhanging boughs and moss covered trunks of grand and stately forest trees. It was a delightful surprise. William R. Gunn, the theatrical architect, deserves

the lavish praise showered upon him, and fully merits the confidence the company have placed in him, and shows how happily they hit upon the most perfect of the many theatrical architects presenting plans. During his stay with us, he has made many firm and lasting friends. Of Mr. Hutton, the scenic artist, pupil of R. H. Halley, scenic artist Theatre Royal, Drury Lane, London, who came here from San Francisco to paint the lovely drop curtain, proscenium and scenery, we can only say that he has charmed us into silence by his beautiful work. Builders desiring the services of a professional architect, Address

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